

THE WORLD'S BEST PHOTOGRAPHS

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100

by David Laundy

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THE WORLD'S BEST PHOTOGRAPHS

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AUTUMN MORNING

by MARCO BELLUZZI

INTRODUCTION

THE task of compiling a book which claims in its title to present its readers with the best of anything is a task that cannot be undertaken lightly. It does not matter whether the material the book contains is short stories, pictures or photographs; whatever the subject matter, to make such a claim in the title is simply to invite criticism.

In the second place, if such a claim is made at all the editor must perpetually face up to his own preferences. Is his selection of material to be governed by his own likes—that is, to be made from what he honestly considers to be the best—or is the selection of material to be governed by what he believes his readers will like?

If he adopts the former course he will inevitably offend the tastes and susceptibilities of many of his readers. He is fortunate if he does not offend the majority of his readers. If he adopts the latter course he is again backing his personal judgment and has no guarantee that he is right. Moreover he may frequently be prostituting his own conception of what is good to what he thinks other people will like.

Now between what people like and what is good there may be—indeed there frequently is—considerable divergence. Those who doubt this statement have only to remember that musical comedies are far more popular than the plays of Shakespeare; it is, none the less, the considered opinion not only of experts but also of the great mass of humanity that Shakespeare's plays are artistically much more worth while, much better, that is, than at least the great majority of musical comedies.

If, however, the task of compiling *The World's Best Photographs* was one that few might envy, it was a task that gave its editor and those who helped him a great deal of pleasure. It was undertaken in no cavalier spirit and indeed its preparation was begun as much as two years before the book finally appeared. During that two years some 8,000 photographs representing the work of nearly 700 photographers were collected in the editor's office. There are included in this present volume just over 400 photographs, and a simple calculation will show that of every 20 photographs received by me, I was compelled to reject 19.

I do not claim for a moment that those I have chosen are in every case better than those which I have rejected but my space was limited and

I do claim that those which I have chosen are magnificent photographs. Others would undoubtedly have made a different selection from mine and indeed several volumes could have been compiled without including the same photograph in any two of them.

I would like to express my thanks to all those photographers from all over the world, who have so kindly submitted their work to me (and very many of whom I have disappointed), but they have all shown a sympathetic understanding of the task I had in hand and my grateful thanks are theirs for this understanding even more than for the excellent photographs they were good enough to send me.

A subsidiary difficulty in preparing this book has been the problem of division. I felt that from every point of view it was better to divide this book into sections, though precisely how it was to be divided was extremely difficult. My final choice was quite arbitrary. With every justification I could have included very nearly all the 400 odd pictures appearing in this volume in the section that I have called "The Camera as Artist" for each of them is in my view a distinctive artistic achievement.

I was governed in my task of dividing up the book by considerations of easy reference and although I should be the first to admit that many pictures in different sections could well appear in several other sections without straining in the least the titles which those sections have been given, I do claim that the division adopted does make it easier for the reader to find his way about.

No index has been included in this book. I decided to omit it only after careful thought. Practically all of the titles chosen for the photographs which here appear were selected by me and not by the actual photographers. The titles are, therefore, quite arbitrary and anyone who wishes to refer to a particular picture would find an index useful only if he remembered first of all the name of the photographer who took it and secondly the title which I had ascribed to it. The chances of him remembering both these facts are very small in view of the large number of pictures here collected and an index, in consequence, seemed to me a useless encumbrance. I preferred, therefore, to devote the three or four pages which it would have occupied to more pictures.

THE EDITOR.

THE CAMERA LOOKS AT US

In this first section have been collected photographs primarily of human interest. They show us ourselves in all our moods, at work and at play. Here will be found delicate character studies of people of all ages from tiny children to greybeards; intimate "candid camera" shots and "conversation pieces" recording our unguarded moments, graphic action pictures captured anywhere, at the seaside, in stage and studio, in field or factory.

IT may be said to-day, with but little exaggeration, that each one of us is a photographer. There are the few who, with full studio equipment, make of photography their livelihood; there are the considerable number who from time to time earn an honest guinea by entering the photographic competitions which nearly every modern newspaper organises periodically; there are, finally, the countless thousands who with such simple cameras as the "Baby Brownie" get enormous enjoyment from taking "snaps" of "Mother and Dad" on holiday at the seaside and sometimes inflict considerable boredom by showing their albums to their friends when the holidays are over.

No longer now is it as fashionable as in former days to make attempts at singing, playing the piano, or painting in water-colours; instead, those creative energies that formerly went to satisfy them are now turned very largely to photography. And in America and France, and more recently in the rest of Europe, papers have been launched which sell on their photographs alone. Indeed, the rise of such papers is one of the romances of modern journalism. The public clamour for them, and ask for more, with an appetite that is apparently insatiable. We see the public taking photography to its bosom, becoming "camera conscious" in a big way, and giving every indication of becoming more so.

In Britain the "photo-journal" has progressed by leaps and bounds until it is almost abreast of its American rivals. Other countries have profited by the experience of the earlier ventures, and to-day all over the world new photographic journals are springing up. The East has made its own ventures. In India, in particular, are photographic journals which in modernity and style hold their own with anything in the world.

Of all the many branches of photography, it is safe to say that the

type of picture that gave to camera-work its first great impetus is the one that shows us what we ourselves look like, for it panders, to an extent undreamed of before the day of the camera, to two of the most powerful emotions that human beings feel—those of curiosity and vanity. Before the dawn of photography this desire to see what we look like called forth the intimate, domestic type of picture which reached its full flower in Dutch art in the sixteenth century, and in the more stylised family groups, the "Conversation Pieces" of Gainsborough and the other great artists of the eighteenth-century English school.

The coming of the camera, however, has to a large extent shifted the demand for the "human interest" picture from the artist (used in this sense to denote a man who draws or paints) to the photographer. It is often said that "the camera cannot lie," and though in point of fact the camera can, on occasions, be made to tell the grossest lies, the photographer is, generally speaking, tied down, on account of the scientific nature of his medium, to what is actually in front of his camera.

One photograph is to the ordinary man or woman worth a page of description and can be made to carry more conviction than all the arguments of a modern Socrates. It is unthinkable that there should be produced as evidence in a court of law a painting by, say, Augustus John, of the room where the murder was committed; yet it is a fact that a large part of a cameraman's business in the Harlem district of New York, for example, is concerned with taking such things as "the bedroom ceiling that fell down," and "the black eye received in the fight," so that the results can be produced as irrefutable evidence in court.

It is only in very recent years, however, that the art of the candid or unposed type of photograph has really developed. Before this, photographers were hampered by their materials, by the lack of speed in plates and lenses, from getting anything but obviously posed pictures, those wooden groups, faces set in glassy stares, that gaze bleakly at us from the pages of so many family albums. Compare a representative photograph from such an album with the "Portrait Unaware" on page 27. The subtle and telling humour in the composition of the latter is of very recent development in photography.

During the nineteenth century, people became camera-conscious in the worst possible way, and this type of camera-consciousness has persisted, so that even to-day the mere sight of a camera is sufficient to produce in the demeanour and expression of many people a change as devastating as it is unnatural. They are being photographed, therefore

THE CAMERA LOOKS AT US



THE HELMBOOM

1977 10-11-11

they must pose and be self-conscious till the ordeal is over, when they can again revert to their normal selves. The results—and they are to be seen on practically every passport in the world—give about as adequate a rendering of the subject as would a picture of a brick wall.

As a result of this camera-consciousness the art of studio portrait photography has become as much a matter of psychology as of camera technique; the most essential part of the photographer's equipment is an ability to woo his subjects into a state of unselfconsciousness. How skilful the modern photographer has become in this psychological task may be seen in the child studies, formal as they are, on pages 38 and 39.

It is this necessity for unselfconsciousness in photographic subjects that has given rise to the "candid camera" in recent years. Instead of bringing his subjects into the studio, the modern photographer now goes out and catches them unawares. He works with a camera (almost as small as a watch and as precise in its mechanism) which he can carry about with him wherever he goes so that it is always at hand to catch and preserve the fleeting moment that makes a picture. He uses high-speed film that will not only catch the quick smile on a face, but will stop the bird on the wing, a train rushing by, the dancer as she leaps into the air.

By capturing these and similar moments for us he is performing one of the most useful functions of a true artist; that function has been defined as the power to "enlarge the borders of consciousness." He does it by showing us beauty and significance where we never suspected that such qualities existed.

A quick glance through the photographs in this section will reveal how well the camera can perform this service for us. It provides us not only with what has been happily termed a "frozen memory," but also with a glimpse of things which our own eyes cannot perceive. Take for example the picture on page 28. There, a brawny Highlander is swinging a mighty hammer preparatory to making his throw. If we watched such an event we should see only a swirl of movement. Nothing would stand out—none of the rhythm, the poise, the sense of effort. But the camera, in a split-second click of its shutter, has captured a vivid moment by stilling that tumble of arms and kilts. The thrower's supreme effort is frozen into immobility and at our leisure we can observe all the grace and energy in his pose.

It is worth noting also how the photographer exploits his camera to concentrate our attention on what is important. He eliminates his backgrounds, which otherwise might distract us from the foreground figure,

THE CAMERA LOOKS AT US

AM I CLEAN YET?

by W. H. RICHARDS





THROW ME!

By M. ANTON BARNARD

72

1

11

by throwing them out of focus. They become merely a soft blur which frames but does not compete with the main interest of the scene. Notice the result on page 28.

The advent of the candid camera put into the hands of the best photographers a means of realising more nearly the aims which they had been striving for since they began to take their profession really seriously. It enabled them, that is to say, to go out and record aspects of life around them that they could not attempt before. It enabled them at last to perform that task which has been defined by one of the greatest of living camera artists to be the first and foremost duty of a photographer, the task, namely, of catching the eye and holding it. It brought life into photography and with it the insatiable interest of the world. It worked an artistic revolution that is comparable with any other in history.

Generally speaking, therefore, the candid camera has given photography the impetus to develop along one of its most significant courses, the depicting of incidents and character in life around us. It has done this with such striking success that it has gone a very long way to release the strangle-hold which the would-be "artistic" photograph (an abomination that was no more than a pale and lifeless imitation of paintings) was getting upon photography as a whole. The first essential of a good candid photograph is that it must be alive; composition, even technical competence are very secondary considerations, and are valueless if the first essential is absent.

From this it must not be deduced, as some people seem in danger of doing, that a good action picture must necessarily be of someone leaping into the air and grinning with delight. Excellent pictures of this type certainly are taken and can be seen in the following pages, but just as good or even better are those quieter studies, such as the one on page 75 of the old woman plodding along beside her donkey-cart. She is barely more than a silhouette against the road ahead, but the photograph has caught her just at the moment when her whole action and surroundings seem calculated to emphasise and force home to us the circumstances of her life and the tragedy that lies behind it. This is as true an action picture as any other in the book.

It is as well to correct another popular impression about action shots. The modern developments of high-speed lenses and films have enabled the camera to still the most impetuous movement. We have already noted one case (see page 28). In a later section (see "The Camera As Scientist") are many other action pictures that can truly be described

as miraculous. But where studies of human interest are concerned such technical possibilities are often abused. The blurring which frequently results whenever photographs are taken of fast-moving objects is often an artistic aid. Action stilled to clear-cut immobility appears, in many cases, quite unreal, and the skilful photographer will remember this. Look at the picture "Where's That Ball?" on page 36. Neither the figure of the woman nor the figure of the dog is what photographers call *sharp*; their outlines are very slightly fuzzy. The effect is excellent, for it carries a suggestion of excited movement that would be lost were each figure clear-cut, sharply defined and utterly rigid. Part of the art of the photographer lies in knowing just how much sharpness to sacrifice to art.

The candid camera has, perhaps, secured its greatest triumph with stage photography—though its fullest possibilities have not yet been realised in that field. The forces of prejudice have been more difficult to overcome. The struggle here is between "stills" of scenes from the play, for which the actors pose on the stage—or sometimes by flashlight during a dress rehearsal—and shots taken with a miniature camera during an actual performance by ordinary stage lighting.

Studio studies of actors in character have been with us almost ever since the camera ceased to be a scientific marvel and became a commercial instrument. But modern camera art has worked a great revolution in the studio study. Those artificial, histrionic gestures, those wooden poses are things of yesterday. To-day the dramatic reveals itself in stark realism. The study of John Mills in the play *Of Mice and Men* (see page 17) has all the drama which one could desire. Here there is no actor in a play but a figure in reality.

It is interesting to compare such a study with an actual stage picture. Stage pictures are taken under the most exacting conditions and the photographer is compelled to work with the fastest possible film and the fastest possible lens. Miniature cameras are essential for this work, for no other camera combines such speed of lens with portability.

Unfortunately high-speed films do not lend themselves easily to enlargement free of graininess and blur; unfortunately, also, miniature camera negatives demand very great enlargement indeed if they are to compare with studio work. Even so, what the photographer can do is very impressive and it must be remembered that since his subjects are unconscious of his labour, his pictures have an unposed naturalness that studio studies often lack.

Magnificent examples of actual stage photography are to be seen on

THE CAMERA LOOKS AT US

JOHN MALLS ON 'OF MICE AND MEN'

by BRUCE



THE CAMERA LOOKS AT US

VINCENT

by ROSEMARY GARDNER



pages 67 and 87. These studies of the ballet, action shots of surpassing grace and rhythm, yield nothing in beauty and design to those which the studio can give us.

The candid camera is not to-day concerned solely with individuals or single subjects; some of its greatest successes have been concerned with groups of people acting in crowds. It can and does catch and hold the fleeting moment in this connexion just as successfully as it can and does with the individual object. The remarkable back-view study of a seaside crowd on page 54, with its graceful suggestion of a formal painting, is a fine example of how the candid camera can capture beauty as well as record history. Mainly because of this development, it can safely be said that the work of the candid cameraman is going to be of the greatest possible historical importance. We have contemporary prints and portraits galore of the scenes and characters in the French Revolution, but what would we not give for a few photographs of that event and of the people who lived through it?

It can further be said that, in all probability, candid photographs will have a greater future than studio portraits. There are comparatively few people who to-day are interested in a photograph, however well taken, of you or me, unless we happen to be a Prime Minister, a Congress Leader, a "public enemy" or someone equally famous; there will be fewer still who will want to look at us 100 years from now. But a photograph of a crowd—perhaps containing you and me—cheering or taking part in a procession, or of a tragic incident such as an earthquake in Quetta, will be of enormous interest to millions of people and will, in the future, assume historical importance. Many of the photographs in the pictorial magazine of to-day have a world-wide value which will endure.

The relation between the candid camera and the age we live in is obvious to see. No longer can we sit at our ease dismissing such things as the slum problem with a few exclamations of polite horror and a transient feeling that "somebody ought to do something." Photographs now bring these things starkly to our notice with a vividness that refuses to be passed by. The picture of a slum on page 58 is evidence of this.

Such photographs are social documents which it is impossible not to read. They make us aware of the world around us and what is right and wrong with it, whether we like it or not. If it has done nothing else, the camera has made the pleading of ignorance—the ostrich-like burying of our heads in the sands of illusion—a very thin excuse..

THE CAMERA LOOKS AT US

FACES AT THE WINDOW

by E. VANDERBILT





THE HORN PLAYER

by ARTHUR



FOOLER

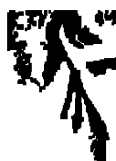
by JOHN HUGHES

A well-known London restaurateur whose paintings and prints have earned only a secondary reputation from British galleries

THE CAMERA LOOKS AT US

CHESS PLAYER

by P. HARRISON



THE CAMERA LOOKS AT US

A photo taken near Tokyo years ago on a European road. The factory chimneys are now gone, but the bridge, carrying the world's goods, still ply by and down the highway and around roundabout corners will reflect age-old wisdom.

BACKS AND STEAM

by WILLIAM SHAW





1917-18

by W. E. Wilson
Public Ledger



WHO'S THAT?

PERFORMING WRITING
-A Book Review

THE CAMERA LOOKS AT US

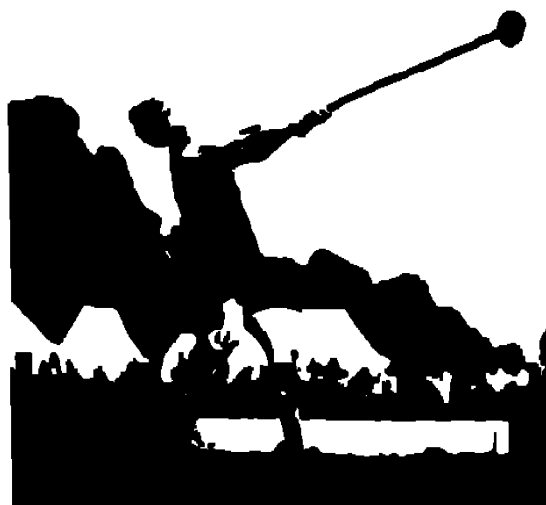
An experimental and unusual study has photographed the train very closely the full possibilities of the world scene.

1 AM

by HERBERT GOLDMAN



11



THROWING THE HAMMER

By A. H. STEPHENS
"The Sportsman"

A study is suggested. The camera records for us separate moments of physical effort. The poses of the figure and varying rates of rhythm could never be explained by the naked eye.

THE CAMERA LOOKS AT US

by FRANK KEMPFER

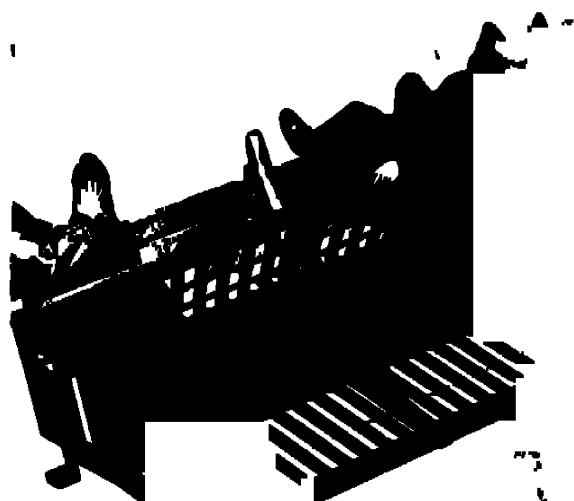






THE CAMERA LOOKS AT US

by JOHN EVANMAN





WORK

By H. G. WILSON

Peasant women doing their household washing by the water side and chatting happily among themselves, was a familiar part of the Italian scene. When the camera has caught one eager group at the very climax of her outstanding story



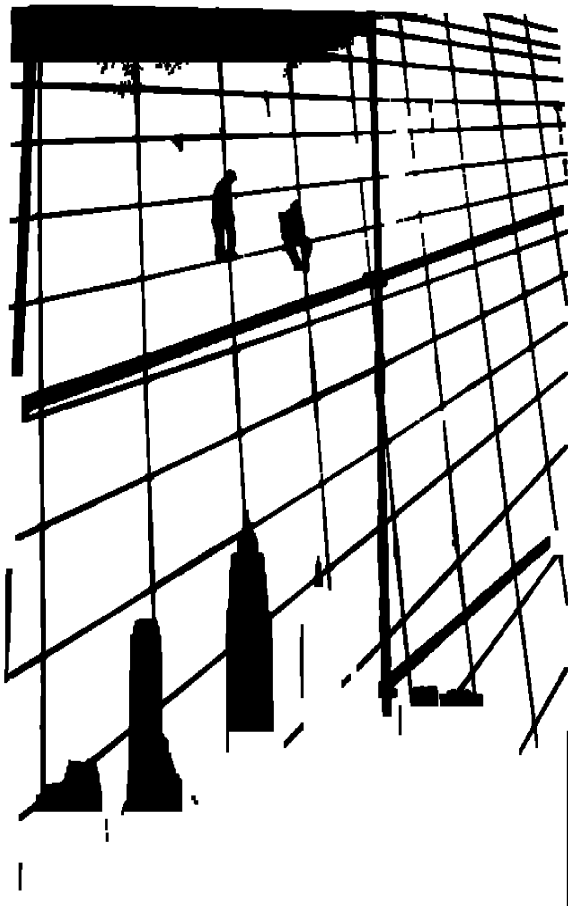
MITCH AND HIS BIRD

by **WILLIAM PUGH**

THE CAMERA LOOKS AT US

HUMAN SPACE

by JOHN REYNOLDS





WHEELS THAT ROLL

by T. B. WILSON



WHEELS

by T. B.
WILSON
PUBLISHED BY



by **DAVID KATZ**



MISS VIRGINIA LOSH

by ERIC M. HARRIS

THE CANE A LOOKS AT US

71 WORDS

by R. STEPHEN FORD



THE CAMERA LOOKS AT US

THE RED WIND

by ANDREW WILSON





BEACH SCENE

by **MR. ROBERT H. HARRIS**

WELL TACKLED HIM!

A photograph
describes how
well the team
can capture the
physicist

by
CHRISTOPHER





"HICKORY LOVES ME

By W. H. HENNING

THE CAMERA LOOKS AT US

—BOULDER

by W. H. RICHMOND





HERE A COCK HERE:

by STEVE WATKINS
'88 South Magazine

THE CAMERA LOOKS AT US

THEIR MENT

by NINA VANAN





WATER OTTER

by GREGG SEGHERS

The woman carries a characteristic piece of an old woman who has lived on a bridge at Longdon Island, England, for many years. Margaret sits alone a mile apart and the waterways hold such a fascination for them that few water anglers would desert their bridges for the most tempting fly fishing.

THE CAMERA LOOKS AT US

1

by RICH



THE CAMERA LOOKS AT US

114 THE WHEEL

by MARK WARD





by LEO A. LITVIN

THE CAMERA LOOKS AT US

The sense of space suggested by the locomotion of man and
dog is made more obvious by the solitary foreground figure

OLD MAN BY THE SEA

by HENRI





BETWEEN THE LIVING AND THE DEAD

by **CHARLOTTE WHELAN**

The living subject of to-day says, "I am as I am," but she is the subject of the moment to the dead subject of yesterday.

THE CAMERA LOOKS AT US

BLACK BOY EATING SUGAR CAKE

by M. ANTHONY MORGENTHAU



THE CAMERA LOOKS AT US



1936



1937



Consideration



Reflection

HISTORY OF A BAR OF CHOCOLATE

by J. B. GILMAN



MARKET CROWD

by JAMES HARRISON



ON LE BARRICADE

by H. HARRISON

A scene of the edge of the Barricade in Hyde Park, London.







LONDON: ELIJAH

by MICHAEL TROPER PHOTO

The dramatic quality of the scene is greatly emphasized by the unusual angle from which the picture has been taken.

THE CAMERA LOOKS AT US

THE AGITATOR

By R. M. [REDACTED]





HANDS AT WORK

by JILLIE GORD

Reforms of subject matter and an unusual viewpoint resulted in this study to produce something more of suspense after



THE DESIGNER

by **BARRETT**

WORK IN PROGRESS

The altitude of the crane hook and the hot rope will effectively "seal" the wide opening of rock and clay

by **G. V. HENNING**



THE CAMERA LOOKS AT US

THE SWIMMER

by JAMES HANCOCK





HEAD OF A YOUNG BOY

by MICHAEL CHAMBERS

HA LOOKS AT US

...all men of fighting experience who might otherwise have
a hard time seeing war as exciting, dramatic photos.

by **WILLIAM**





MARIA BARANOVA

by GREGG KENNEDY

A lovely study in light and shade of white. However, the woman holds closer to her secrets in the wings of the theatre

THE CAMERA LOOKS AT US



by CLARENCE BROWN

As several thousand miles of a small boy in an empty street
in the everyday world of the pages of the story book



THE CAMERA LOOKS AT US

A spectacular success in the arena where the left has played the hero, through the camera lens—figures into the story

INCIDENT IN THE MALL—SING

by MARY





WOMEN IN WHITE

Key Words: *depression, mood, mood disorder, mood disorder, mood disorder*

THE LAUGHING LADY

THE LAUGHING LADY

by HENRY LAMONT





by LEO & LEO



THE CAMERA LOOKS AT US

27



HUNGARIAN CAFÉ

by JOHN GAMBALL

A familiar scene in any Central European town: the table stands across walls where the local workingmen gather to play cards with their neighbors. Here such a simple but beautiful environment with a smiling and dramatic picture by combination of the shadows and high light on the wall of the table.

THE CAMERA LOOKS AT US

Another genre with a twist. Cinematography and production of the film build up a most striking contrast between the values of the two worlds and the poverty of the human being.

'BUY A FLOWER, LADY'

by **BRUNO**





7 JAN JURY

by 1872



At the University

by TERRY O'BRIEN



THE
WATER RAP

by
TERRY O'BRIEN

THE CAMERA LOOKS AT US

The east-west end of the h. or double the long running staff and
to make. With A.A. (A.A. is equivalent to walking pattern).

AVIO AND COLIATH

by R. HANSEN
Summary of the first edition





BALLET PATTERN

by GUYTON HARRISON

by 1872





WARMTH OF THE WINTER SUN

by FRANK R. FLETCHER



BY THE OLD MILL

by ALBERTUS HENDRICKS

CORRICAN GRANNY

The women here seldom pay fully for the enjoyment of the child, and by selfish use of mother's experience the visiting public on the whole knows less of the old women



by ALBERTUS HENDRICKS



THE CAMERA LOOKS AT US

by
JOHN
HARRIS

Therapist, drawing the lines, is carefully used to focus attention on the face and features and to emphasize the subject in the eyes.

ADNESS

by GUY R. HARRIS





AGE LISTEN

by MARK CRONIN

THE ALIAS

YOUTH WORKER

by MARK STAMMER



THE CAMERA LOOKED AT US

CLAY AND THE LIVING FISH

by MARK STEINBERG





POETRY OF MOTION

by KENNETH BROWN

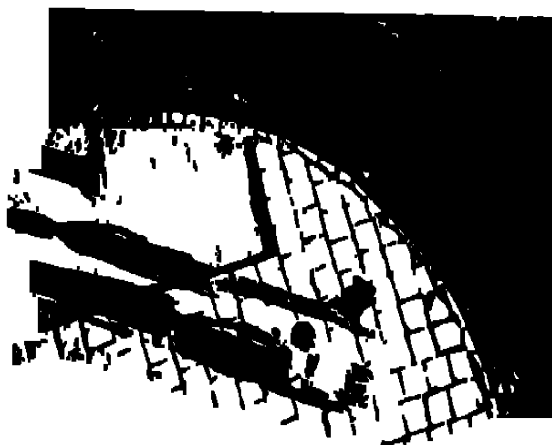


SNOW SEI AND HENRY

by **WIKTOR**

THE PAVEMENT BELOW

by **WIKTOR**



THE CAMERA LOOKS AT US



SHADOWS ON THE WALL

By H. H. HARRINGTON.
Copyright, 1914, by H. H. Harrington.

The camera catches light and shade as men live it.
Against. Particularly pleasing is the deepest shadow of a
man's head, as seen reflected on the light shadow of a





PHOTOGRAPHER AT WORK

by J. H. WALLACE
(Photo-Eng)



ONE CAT IN THE SNOW

by STEVE HARRIS

THE CAMERA GOES HUNTING

In this section will be found a representative number of photographs of animals, birds, insects and fish. They range over all types of subject from the domestic cat to the wild zebra in its native haunts. Preference has been given to photographs of artistic worth, rather than to those of news or story interest only.

MANY psychologists maintain that the instinct to hunt is one of the most fundamental and powerful of all our instincts. Perhaps that is why those people who can afford it, whether they live in the East or the West, will spend large sums of money in organising elaborate expeditions to hunt animals of all sizes between elephants and foxes.

As the result of these expeditions, expeditions frequently involving much danger and hardship, the walls and floors of many of our larger houses bear upon them the skins and heads of countless animals. We cannot doubt that the killing of these animals delighted the hunters, but many of us doubt whether their stuffed bodies delight the beholders.

For this reason, if for no other, the advent of the camera is to be welcomed. It has presented the hunter with a new sport, a sport not of killing, but of recording. Those who value the dangers and hardships of the hunting expedition above anything else, lose nothing, for the modern cameraman, endeavouring to secure a photograph of a tigress nursing her cubs, is, if anything, in greater danger than the modern huntsman who, from his safe perch in a tree, waits to shoot the tiger about to take the kid helplessly tethered at the bottom.

So far as results of the two methods of hunting are concerned, there can be little doubt which the world at large prefers. A tiger shot by a gun becomes a glassy-eyed monstrosity of interest only to the proud hunter and his immediate family. A tiger shot by the camera becomes a thing of universal interest, for its pictures delight and instruct all.

We can learn nothing of interest from the head of a dead animal except what the head of a dead animal looks like; but a photograph of zebras collected at a water-hole in their native surroundings (such as the photograph shown on pages 104-105) tells us a great deal about the zebra, besides providing us with a beautiful picture.

Take also the superb study of giraffe heads on page 102, superb

because of the graceful curves of their long necks set off so effectively against the high branches of the trees and the background of the sky. Here is a photograph that brings home to us, as no dead giraffe ever could, how beautiful these animals may be.

This is but one, and by no means the most important, of the various aspects of animal photography. The camera can hunt not only after the elephant, but also after the spider in its web. Very many of its most successful efforts are achieved, for example, with domestic animals.

Because we have seen horse, cow, sheep, cat and dog in dull photographs without number, we need not suppose that such animals do not lend themselves to delightful pictures. A glance through this section of the book should be conclusive. Two examples alone need be mentioned : that of the head of a pony on page 112, and of a young cow on page 111.

Dogs, compared with other animals, do not, as a rule, photograph well. They are far too anxious to please, and as a result become almost as camera-conscious as human beings. They pose resolutely in front of the camera like well-meaning children, or what is worse, take such an intense interest in what is going on that it is impossible to detach their attention for a moment. Unless one can detach their attention there is no chance of securing a good picture. Dogs must therefore be taken when they are off their guard, like the charming study of a borzoi and her puppies on page 110, or, better still, in action, with a camera working at high speeds, to catch the full beauty of their movements, like the greyhound seen on page 110.

The proper photographing of cats has been much hampered by those who have tried to over-sentimentalise them. As a lyric writer has wittily observed of these photographers :

“Their idea of Art

Is a very young cat

Looking out of a very old boot.”

Their efforts were abortive and are now very rightly forgotten. As an example of a good cat photograph of the modern type, take the picture of the kitten on page 107, which with the enquiring look on its face is as charming as any subject can be, but it is in no way sentimentalised.

Birds, fish and insects, lacking the endearing human qualities of other animals, lose much of their value to the photographer, although there are brilliant exceptions such as the photograph, included in this section, of a cockatoo looking quizzically down at us from its perch on page 113, or the proud swan with her family of cygnets on page 100.

THE CANAL GOES HUNTING

ELK BATHING

by JOHN MORGAN



THE CAMERA GOES HUNTING

WONDER OF THE NORTH

by JOHN FAIRBANKS



Generally, however, photographs of these subjects rely for their appeal entirely upon the beauty of action that they display. High-speed lenses and films have enabled us to catch the seagull on the wing—as for example, on page 96—and thus fully to appreciate for the first time its almost miraculous grace of movement. It is by giving us pictures of this sort that the camera can score, for with no other medium would such accuracy of recording be possible.

Fish are even more difficult to catch with the camera than with a rod and line, and although many photographs have been taken under water, they are not generally satisfactory except as scientific curiosities. The only way to photograph this type of subject is through the walls of an aquarium where the opportunities are necessarily limited; the results are, again, valuable as scientific records, but not often as pictures.

Here also, however, there are brilliant exceptions, as when the photographer is able to catch the wonderful texture of a fish's scales or the liquid movement of its fins as it glides among the weeds. An example is seen in the study on page 108.

Insect photographs, too, are more often than not of scientific rather than artistic interest. With all the goodwill in the world, most people cannot summon up much enthusiasm for photographs of black beetles and wood-lice and are tempted to dismiss the whole subject out of hand without considering the wonderful photographic possibilities of the butterfly. On page 115 there is an amazing series of photographs showing the various stages of a butterfly's emergence from its chrysalis. These photographs are excellent examples of the sort of photograph which, besides being of interest to the scientist, have sufficient pictorial interest to be appreciated by everyone.

Practically all animal photography is the product of comparatively recent years. In this branch more than in any other branch of photography it is necessary, because of the nature of the subjects, to be able to take photographs at high speeds and such photographs have only been made possible by the more modern types of cameras and films. Before the advent of these cameras and films, animals could, of course, be taken in repose and some excellent work of this kind was done, but, collectively, it was not fully comprehensive and lacked the amazing variety that photographers are able to produce to-day. We now possess "candid camera" pictures of animals to match those we already have of ourselves. The results, as the following pages show, are some of the most charming and interesting that the camera has ever achieved.

THE CAMERA GOES HUNTING

HUNTER HOFF

by JOHN HENRY





HELLO THE HUNTER

by WARREN HILL



SWAN TINKY

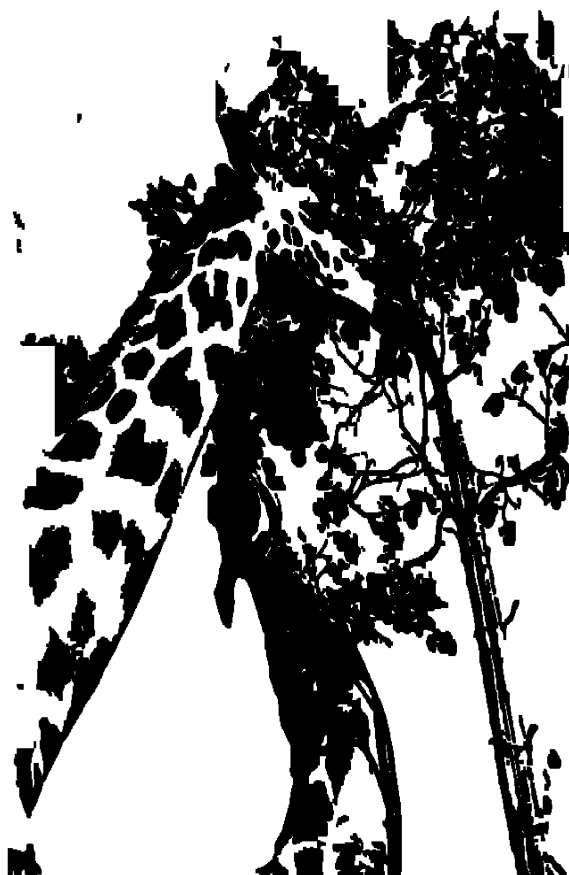
by ANITA

THE CAMERA GOES HUNTING

PELICAN PARADE

by JAMES HENNING





MEETING PARTY

by W. H. HARRISON



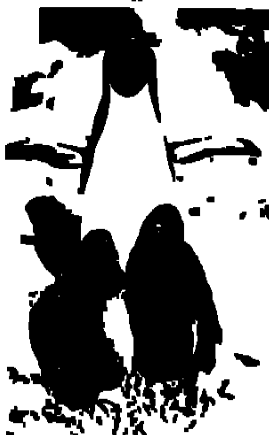




1. First Approach



2. Love Duet



by R. O. POWERS

THE CAMERA GOES HUNTING

WHERE'S THAT MONEY?

by W. H. HENNINGSEN





ANGEL FISH

by W. A. PERRY

A specimen taken of the Moorish Idol in South America. It is the only known specimen of the species.

THE CAMERA GOES HUNTING

BUTTERFLY AT REST

by H. TROT





ROCKY BARS

by **YOUNG SHAWNEE**

GREYHOUND ON THE TRACK

by **J. G. A. SHAWNEE**
 "A Black Knight"





ALFRED

by BERNICE

The soft tones of the domestic background are all yours absolutely the compelling gaze of this sturdy young animal.

THE CAMERA GOES HUNTING

WOODROW

W. H. H. H.





COCKATOO

by WALTER KEND



MARK YOUNG

by R. G. PETERSON



SAINTYARD KELLY

The reason for Kelly's success in the shipping industry is the character of his character and the nature of his and plump

by HENRY CLARK

THREE STAGES IN THE LIFE OF A BUTTERFLY



3. Fully developed

THREE STAGES IN THE LIFE OF A BUTTERFLY

By J. HANSEN 1938

THE CAMERAMAN GOES VITAL

CADRETS IN THE ACT

by A. B. BURGESS





MEMBER OF THE

Dr. B. V. S. Choudhary

A Cherry roller inside handled a full array inside on other side.

INVITATION TO THE PARLOUR

The pattern of the government's work is explained by the green spider family *Theridion* (Theridiidae).

დასაწყისად



THE CAMERA GOES HUNTING

LORD OF THE

By W. H. HARRISON





A 31 "THE WORLD GO BY"

by ERNEST YADAM

The photographer looks into the lens — just as we
 lay background to the definitely present figure of the bird



A QUAY IN AMSTERDAM

by W. H. H. H.

THE CAMERA AS ARTIST

In this section are to be found photographs first and foremost of artistic interest. They range from formal portraiture to flower studies and photos of architectural subjects. Still life shots and those pattern photographs, so distinctively modern in conception, are also features of this section. In the latter class the camera, perhaps, excels itself as in no other branch of photography. Nudes, landscape work, night studies, photos of snow, fog, cloud, mist and rain will also be found in this section.

THE artistic possibilities of photography have been the subject of much argument. Not only have photographers fought against the prejudice of those who have strenuously denied that the camera had any artistic possibilities, but they have also quarrelled even more violently among themselves as to what the camera should do if it is to be taken seriously as an artist.

It is an extraordinary story that is wrapped up with the entire history of photography.

The first photographers were artists in the usual sense of the word, that is to say they were painters. One of the best of them, a Scotsman called David Octavius Hill, working in Edinburgh, photographed his subjects primarily to guide him in the painting of their portraits. He was an inferior artist, but a magnificent photographer, with the rather ironic result that to-day his name lives entirely through the photographs which he took to help him to paint pictures that are now completely forgotten.

While it was still an artist's hobby the camera flourished and produced some excellent pictures which gave promise of a brilliant and unclouded future, but before long people began to wake up to the fact that it also had immense commercial potentialities. Thus, in the middle of the last century, the professional photographer came into being.

From the first, photography as a business was very careful to preserve its artistic associations. Photographers worked in "studios," they wore the back velvet coats and knotted cravats of the traditional artist, their backgrounds were the heavy draperies found in the portraits of the

period. The result was, of course, that all serious artists came to regard photography as a debased form of art unworthy of consideration, and in consequence, no reputable artist would have anything to do with it.

Despite this sentence of artistic outlawry photography as a business prospered exceedingly. Not content with mere draperies as backgrounds photographers started using painted scenes to suit the temperament of the sitter. You could be photographed in a realistic-looking woodland glade, or sitting on a stile in the middle of a painted field, or even (and this was particularly popular) on the sea shore with mountainous waves breaking a few inches behind you. True, the head of the unfortunate sitter had to be clamped in a sort of vice in order to keep him still during the long exposures necessary (with the result that he nearly always appeared with a strained, hunted expression) yet the results pleased everyone concerned enormously and the demands to have "likenesses" taken steadily increased.

The discovery of the dry plate process towards the end of the century simplified *outdoor* photography enormously. Nevertheless in this, as in all other branches, photographers were continually hampered by the tradition that the ultimate aim of all their efforts was to produce photographs looking as near as possible like drawings and paintings—and if their results did not approach that ideal they were not considered "artistic."

During this period, which lasted into the "twenties" of the present century, some good work was certainly produced, notably that of the late Herbert G. Ponting, some of whose photographs, notably those taken on Captain Scott's Antarctic expedition in 1911-12, have, in their line, never been bettered. Two of these are seen on pages 143 and 212, but work of this kind was an infinitesimal proportion of the general output. Generally speaking, the standard of work, though technically excellent, was from the artistic point of view deplorable. The harder photographers worked for artistic effects, the more their object was defeated.

It was not, in fact, really until after the war that the modern movement in photography began to show itself. It began, in America, with a small group of men, artists in the true sense of the word, who realised that photography as a medium of expression should not be bound down by the traditions and conventions that applied to drawing and painting, that it must free itself from these and develop along its own lines. They experimented with the camera, taking everything regardless of whether it was generally regarded as "beautiful" or "picturesque," often from

extraordinary angles and with unusual lighting effects, and with results that breathed new life into photography which before had looked as though it were doomed, through a surfeit of bad art, to a dreary death among the dust and draperies of the old-fashioned photographer's studio.

It is, perhaps, not out of place to examine here the grounds for regarding photography as something essentially different from drawing and painting.

It is undoubtedly true that the camera can be made to lie, but generally speaking all photographs must have had for their subject something that actually existed. It is this fact that gives photographs that urgency and feeling of actuality that is their chief appeal. They represent reality caught in a fraction of a second of time and set down accurately before us to instruct, amuse, horrify, or what you will; whether it be a picture of a famous politician or of a crankshaft, we know that each actually existed, at the time the photograph was taken, as we see them before us.

In this fact is to be found the essential difference between a photograph and a drawing. Whereas the latter must always be a very personal record of the impression the subject has made in the artist's mind, the accuracy or inaccuracy of which does not, from the artistic point of view, really matter, a photograph once it ceases to be accurate loses its value.

People may say, however: "Granted that a photograph is a completely different thing from a drawing, by what standards, then, can it be judged? If we are not to criticise photography from the same standpoint as the other graphic arts how are we to tell a good photograph from a bad one?"

To answer this it is necessary to have a clear idea of what you mean by a "good" photograph, a much more difficult thing to decide than what you mean by a "good" drawing. How can we say, for instance, whether a technically perfect photograph of the Taj Mahal is better than an equally technically perfect photograph of a jelly-fish in an aquarium? The answer does not really depend on whether you prefer architecture to jelly-fish, but on what the photographer has done with his subject in each case. Actually the chances are that the latter will win the prize. The beauties of architecture are familiar to most of us; hence, unless the photographer can throw some new light on this rather hackneyed subject his work will be merely commonplace. On the other hand the man who

can produce an interesting, significant study of a jelly-fish has, in this hypothetical case, enlarged the borders of our appreciation by showing us beauty and significance in a subject in which we do not usually expect to find these qualities.

It is for this reason that pictures of such things as beautiful buildings, pretty girls, etc., have not found their way into this book unless they have some quality about them that gives them some interest beyond that of being mere representations of their subject. It may be that the ones included in this section have been taken from some unusual angle, like those on pages 123 and 140, both of which bring out so strikingly the essential grandeur of their subjects or that they show particularly beautiful lighting effects like the nudes on pages 153 and 172 or that they have caught some glorious natural effect like the waving corn against the cloud-flecked sky on page 148.

Perhaps even more interesting, however, as photographs are the studies of things which are apt to be overlooked by most people, such as the close-up of the line of foam on the sea shore which appears on page 181 or the pattern made by the shadows in the picture on page 244.

Portraiture also comes into this section, and in this line the artistic possibilities of the camera come increasingly to the fore. To take a good portrait the photographer must study the personality as well as the features of his sitter so that by lighting, pose and surroundings he can emphasise the essential characteristics. If the result is a success it will tell you more about the subject than pages of description.

It is impossible to dismiss this subject without some mention of Cecil Beaton whose work in the last fifteen years has revolutionised our ideas of photographic portraiture. To him more than to anyone else goes the credit for having successfully broken away from the old ideas upon studio portraits. Good examples of his work are to be found in this section of the book, many in which he studies his subjects' personalities is to be seen very clearly. For example, in his portraits of M. Chirico and of Miss Marlene Dietrich on pages 156 and 157 respectively.

How then, when we look at a photograph can we discover if a photograph is a good one? The only way is to ask oneself three questions about it.

1. What has the photographer set out to do?
2. Was it worth while?
3. How far has he succeeded in doing it?

It is on the answers to these questions that one's final judgment on the photograph must depend.

THE CAMERA AS ARTIST

N.A.M. THE DUCHESSE OF KENT

by CHLOE MASON





WHITE HORSE INN

by GEORGE GILBERT

The very same wall and the sign on the right of the picture have been skilfully used by the photographer as a frame for the present historic history of St. Widdoway in Australia.

THE CAMERA AS ARTIST

by J. G. CHENEY

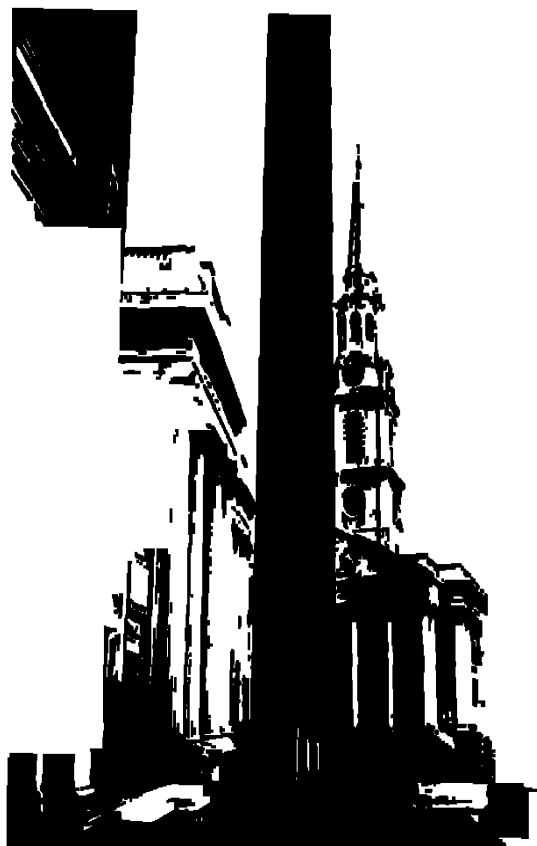


THE CAMERA AS ARTIST

STORM OVER ROME

by DONALD BRADEN





PILLAR AND SPIRE

by GEORGE BARNARD

The Gray Abolisher on the foreground pillar of the Imperial Colonnade highlights the sunlight effect on the edifice and on the neighboring church of St. Martin-in-the-Fields, London.



SNOW, SHADOW AND SHINING

by J. W. BENTLEY

THE CAMERA AS ARTIST

PLOUGH ON THE SKYLINE

by HERMAN FRIEDMAN

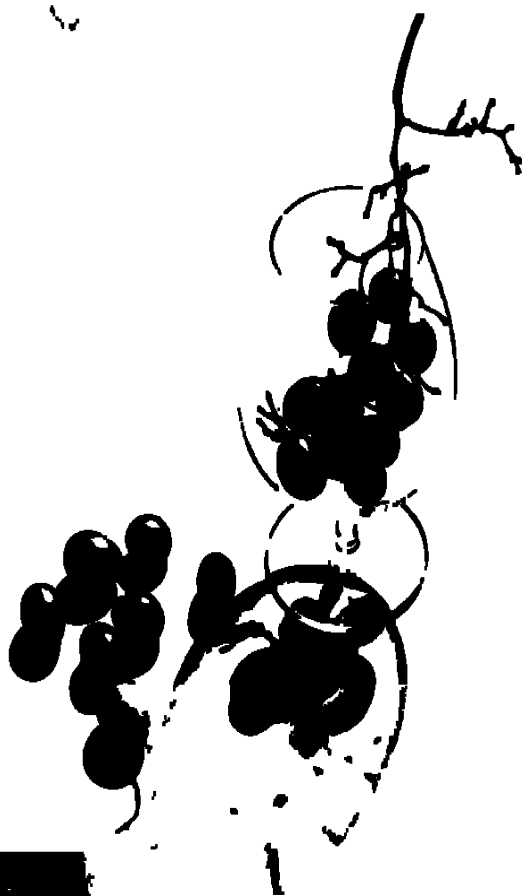


THE CAMERA AS ARTIST

GENCOX AND W/LNUTS

by CHARLES WOOD





GRAPE IN A GILL

by BOB GRANT
Book Design



THE CAMERA AS ARTIST

The great coils of rope form a snake-like pattern on the rugged stone-work of this fishing quay in the pale sunlight.

ROPE

by P. GUNNING





WINDOW IN KAYETTU

by JAMES H. H.

THE CAMERA AS ARTIST

HENRIETTA

by LEO A. MURRI





FLOWER IN THE WIND

by PHILIP-JAMES

THE CAMERA AS ARTIST

LOCH Fyne FROM DUNDEE

by R. HUGHES FRASER





MIGHTY MOUNTAIN

by H. G. POHLEMAN

The escarpment between the west Whitehills and the big tower at the foot, the base of the tremendous W-curve and the apex of the great ridge curving away, gained by taking the photograph from across a valley, should all be noted.

THE CAMERA AS ARTIST

PORTRAIT OF MISS KATHARINE HEPBURN

by GERALD HENDON





ALICE BEYARD H W

by MICHAEL GOODMAN

was not at the age of

THE CAMERA AS ARTIST

FORGED HEAD

by TERRY O'NEILL





OVER HER SHOULDER

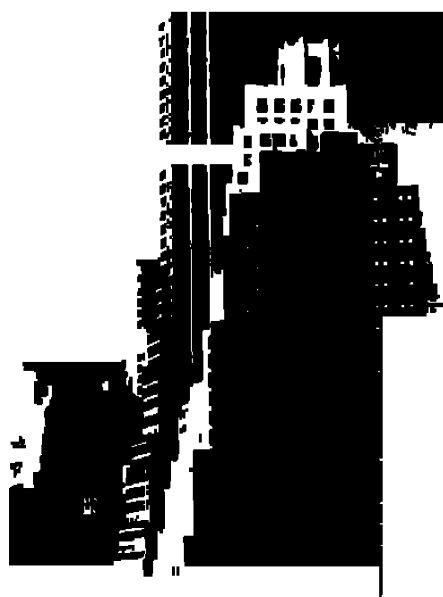
by H. JACOBSEN PHOT.



ESPINO COLO.

by T. H. HARRIS

Figure 1





A GLASS UPSET

By A. HENNING



RIPPLES IN THE SAND

The night was dark as
at the light was fading
and the sand was rippling
and the sand was rippling
and the sand was rippling
and the sand was rippling
and the sand was rippling
and the sand was rippling

By A. HENNING

THE CANAL AS AN



INDIAN VIEW

by EDITH HLA



ATHLETE OF MANTOUQUE

by PHILIP-ROBERT

THE CAMERA AS ARTIST

An amazing effect of shadow pattern on the body of a young girl, which gives almost the semblance of "marble drapery."

STUDY IN SHADOWS

By W. H. STIMPSON





ADELPHI ARCHES, LONDON

by **ANDREW MORTON**



**INTO THE
SUNLIGHT**

by
**ANDREW
MORTON**



Figure 1

THE CAMERAMAN

MISS MARLENE DIETRICH



THE CAMERA AS ARTIST

LEON UNDER WATER

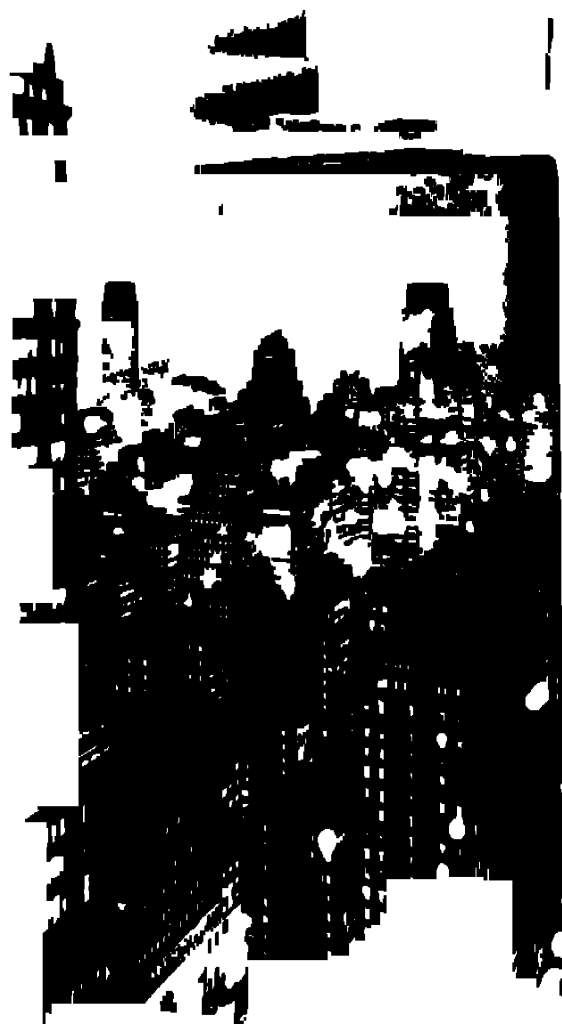
by **WILLIAM SARGENT**





SOFTY FINGER

by JAMES HARRIS



THE CAMERA AS ARTIST

A veritable expert in the painterly picture of a city's life is the personal landscape of this city and summer view, which is made quickly visible by the heavy foreground shadow.

MACKENZIE, N.Y.

by H. H. H. H. H.



THE CAN A AS AN

NICOLAS NARCISSY

by GUY DEBORD





OLIVER MICHEL

by PAUL THOMPSON



VIEW OF THE PARTHENON

by HERBERT GREENHART

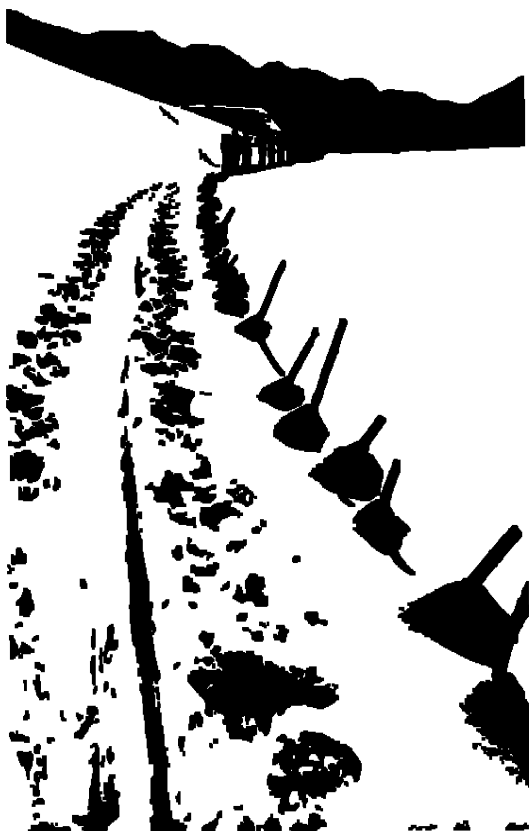
The semi-photographic Parthenon in the Acropolis at Athens
gives an interest by being framed between these two pillars.

THE CAMERA AS ARTIST

TEMPLES IN MOTION

by NIKHIL KUMAR





REL-TRACES IN THE SNOW

by **BERNARD GILBERT**

Figures of scattered logskates against the dazzling whiteness of the snow—a party plinks upwards in higher ridging slopes.



BY THE LAKE

by EDWIN HENNING



by E. HENNING

THE CAMERA AS ART

OUT OF THE WIND

by G. G. [REDACTED]



[REDACTED]



FLOWER STUDY

by **WILLIAM SHAW**
Painting

The dramatic use made in this photograph of light and shade
is an admirable setting for the quiet theme of this work.



by **WILLIAM SHAW**

Portrait of a well-known French actress.

THE CAMERA AS ARTIST

MISS LINDA BARNES

by KENNETH BARBER





STUARTS 1

by JAMES HEWLETT

— "The first of the young set" about
to "lead the way" to the future are badly confused

THE CAMERA AS AK

MERMAID

by BOB



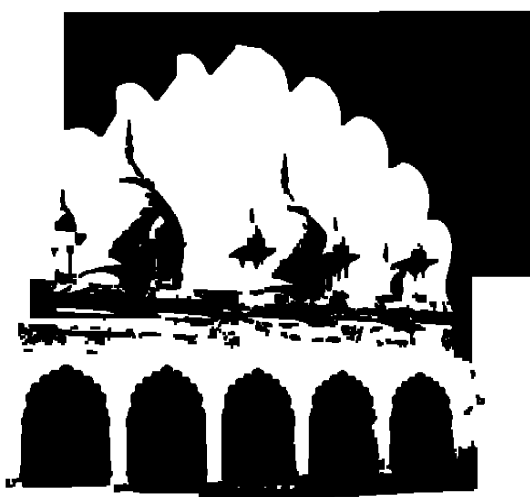


GEYSER FOUNTAIN COPENHAGEN

by H. MATHIASSEN

1901 1 7 7

by FRANK REYNOLDS





CLOVER-LEAF CROONING NEW YORK

by PAUL J. WOLFF

MISS CLOVER SWANSON

by GREGG HAYDON





WAITING SHADOWS

by P. R. WILSON

The eyes in here watch to follow those shadows to their stations,
the waiting passengers others that can be seen on the left.

THE CAMERA AS ARTIST

8

REFLECTIONS IN AMSTERDAM

by W. BLOOMSBURY

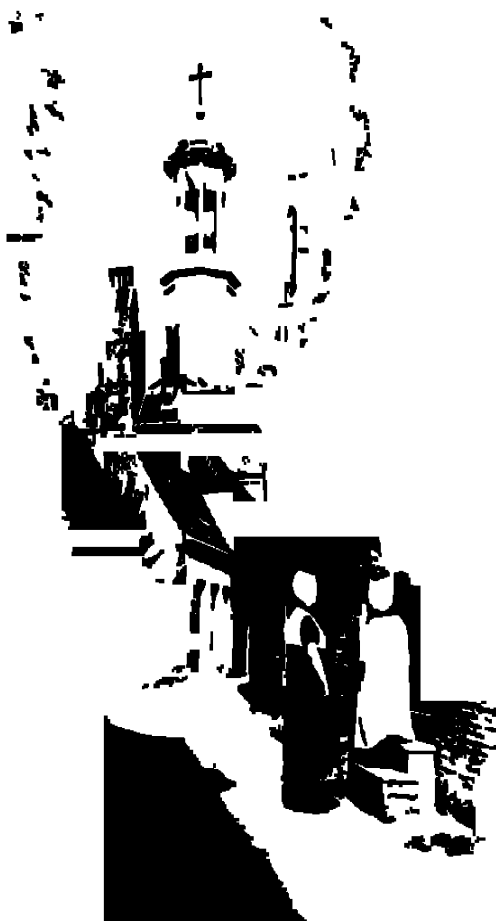


THE CAMERA AS ARTIST

ST. PAUL'S BY FLOODLIGHT

by HENRY HENRY





CHURCH IN MIDDLEBURGH HOLLAND

by DONALD M. CLYDE

THE CAMERA AS ARTIST



AT THE GOING DOWN OF THE SUN

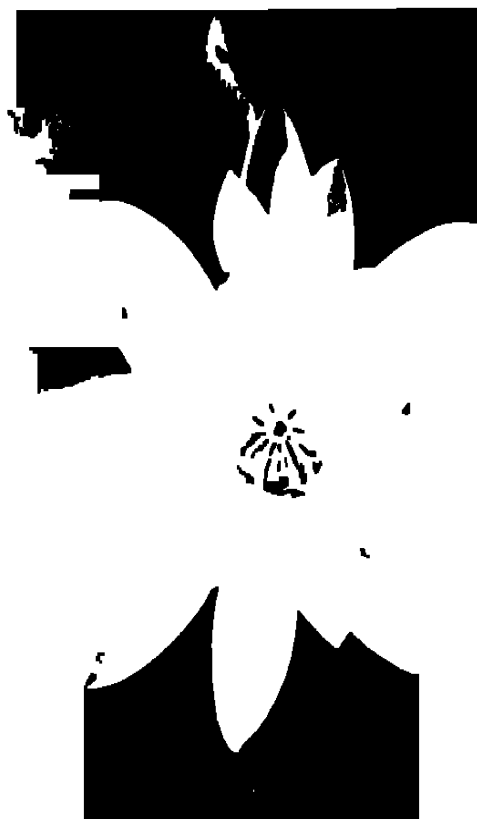
by G. SOMMERHORN
"Kodak Regular"



THE CAM MA AB ART

PRETTY POND LILY

by F. GILBERT



1



NIGHT ON THE EMBANKMENT

by ERNEST HEMINGWAY



1970-1971

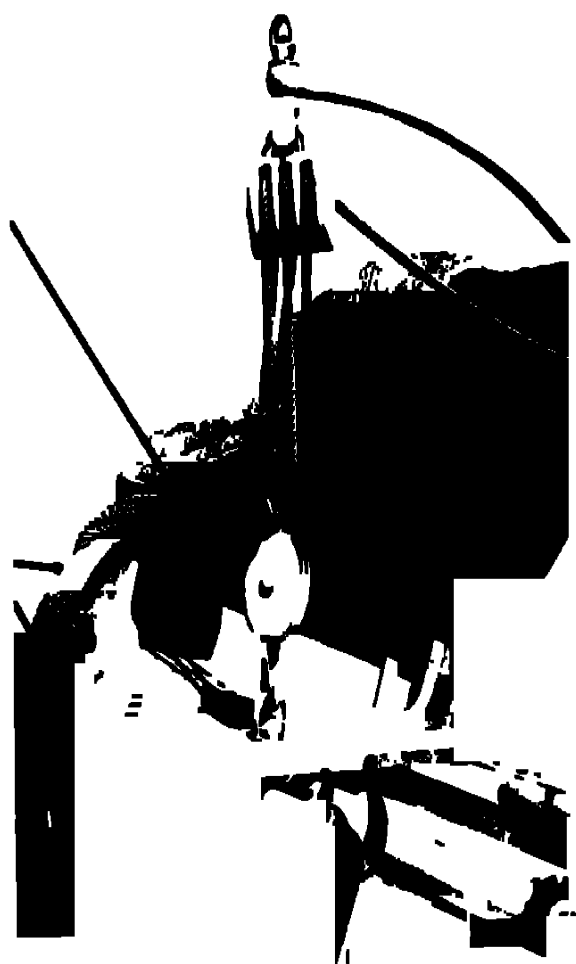
1972-1973

THE CAMERA AS ARTIST

THE EDGE OF THE LAKE

by JOHN MATHIS







FOOTPRINTS IN THE SAND

by W. H. HARRIS

THE CAMERA AS ARTIST

BEAUTY AND GRACE

by RUTH



THE CAMERA AS ARTIST

WILLIAM S. ARLY

by P. GILBERT





VILLA ROTONDA VICENZA

by A. GEMINI

An unusual photograph which perfectly captures the elaborate detail of this superb example of Italian baroque architecture.



THE WOOL MARKET

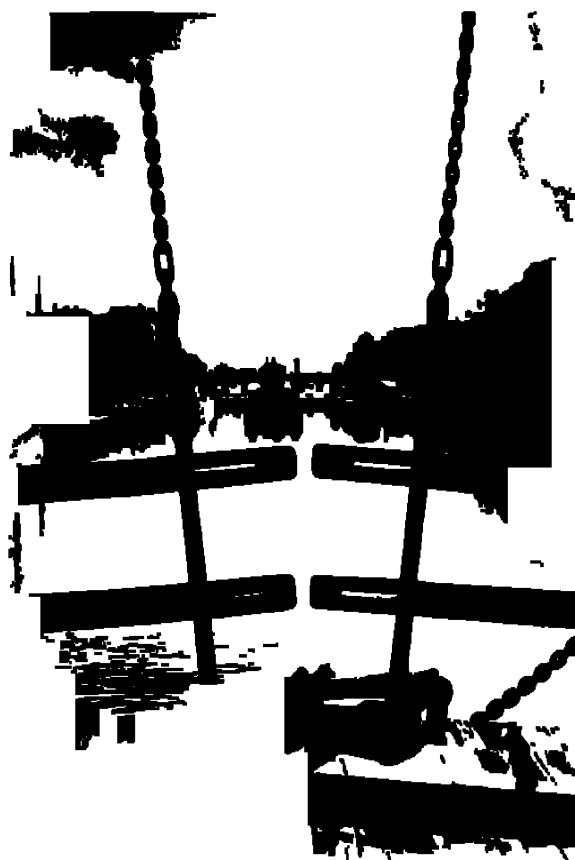
by WILLIAM SAWYER

The narrow road outside of Clipping Clapham, England

THE CAMERA AS ARTIST

IN AMSTERDAM

by W. H. BENNETT



THE CAMERA AS ARTIST



BEFORE

by JENNIFER WILSON

...body is captured by deep shadows
and with the arms stretched upwards, here





KEEPING WOMAN

by RYAN

THE CAMERAMAN

MEADOW IN MORNING

by WILSON MCG





FROM A CITY ROOF TOP

by P. JENNINGS



MINIMALISM IN THE SUBWAY

by **A. SCHWARTZ**

A simple yet striking study in light and shadow taken from near the entrance to a subway in a London Underground Station.

THE CADILLAC AS ART



A BREAK IN THE CLOUDS

BY R. L. BROWN

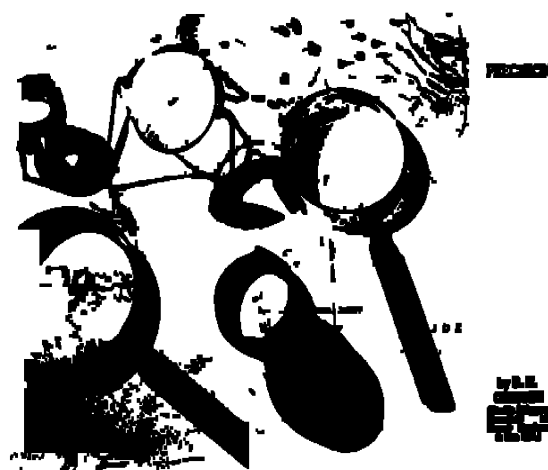


THE CADILLAC AS ART





by P. G. G. G. G.



by P. G. G. G. G.

by P. G. G. G. G.

by P. G. G. G. G.



44

by E. S. Madsen

THE CAMERA AS ARTIST

by L. J.

by A. B. B. B. B.





NIGHT IN GUATEMALA

by JAMES GORDON

A street scene in my article on a street night. The subject has a sense of history and mystery in its extremely dark subject.

THE CAMERA AS ARTIST

WOMAN'S BACK

by RICHARD





CHINA CRUMMET

by **YVES ROBERT**

THE CAMERA AS ARTIST

The general pose of the woman's body, the subtle movement of the whole picture and the unusual angle from which it has been taken combine to produce a vigorous air of motion.

PHOTOGRAPH

by CHARLOTTE STURGE







MOUNT FUJYAMA JAPAN

by H. G. JENNINGS



**AT THE
FOOT OF
MOUNT
SNOWDEN**

by F.
GARDNER



VILLAGE IN THE VALLEY

by HENRY



EGYPTIAN TEMPLE

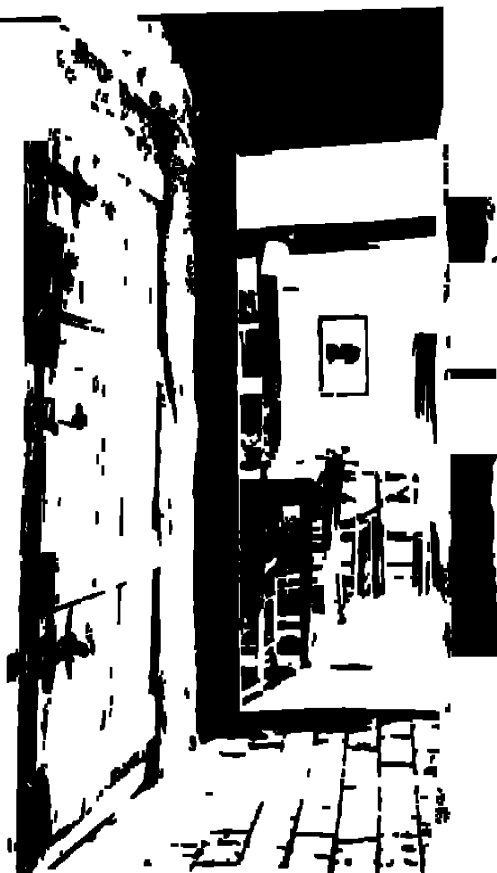
by DONALD BROWN

THE CAMERA AS ARTIST

The old and the new are skilfully brought in the country house scenes with an modern atmosphere and old air about

by F. GARDNER

ENGLISH HOMES



THE CAMERA AS ARTIST

THE SHADOW OF THE LAW

by JOHN H. MARRAS





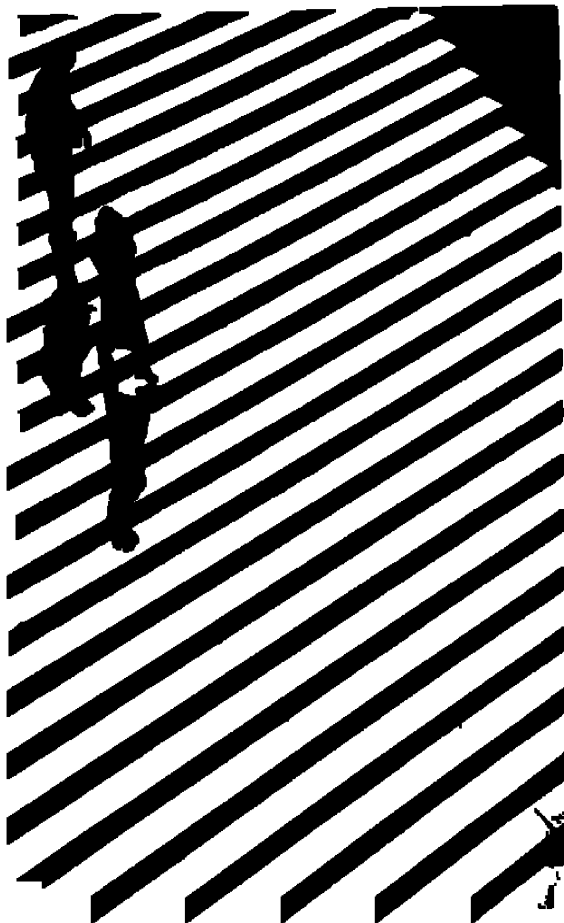
by JAMES HARRISON

1 1 7

F. C. R. ...

STEP BY STEP

by F. C. R.





A 124

by WARD HITCHCOCK





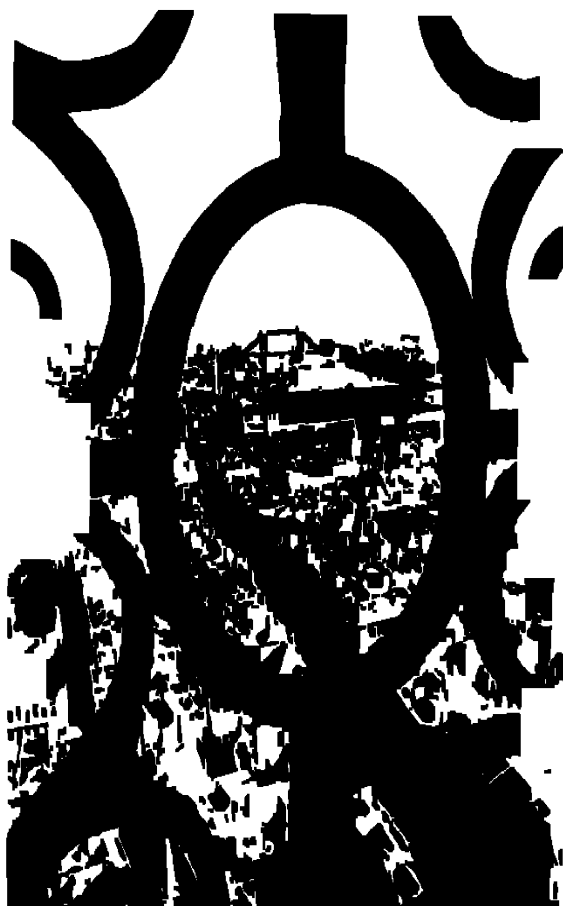
by FREDERICK



BARJES IN THE TUGS

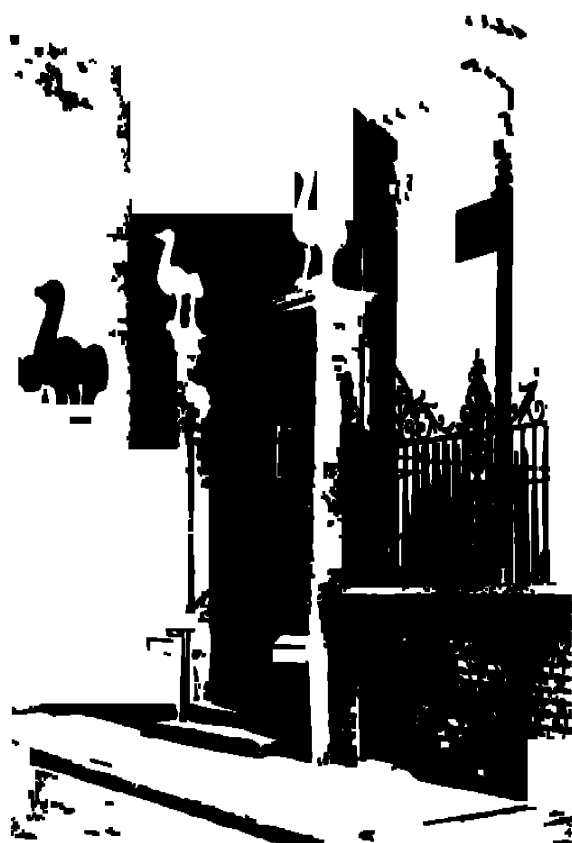
A moving example
of how the nation can
find money to make con-
struction technology

by GLENN KIRBY



THE CROWD

by JOHN PERVIN



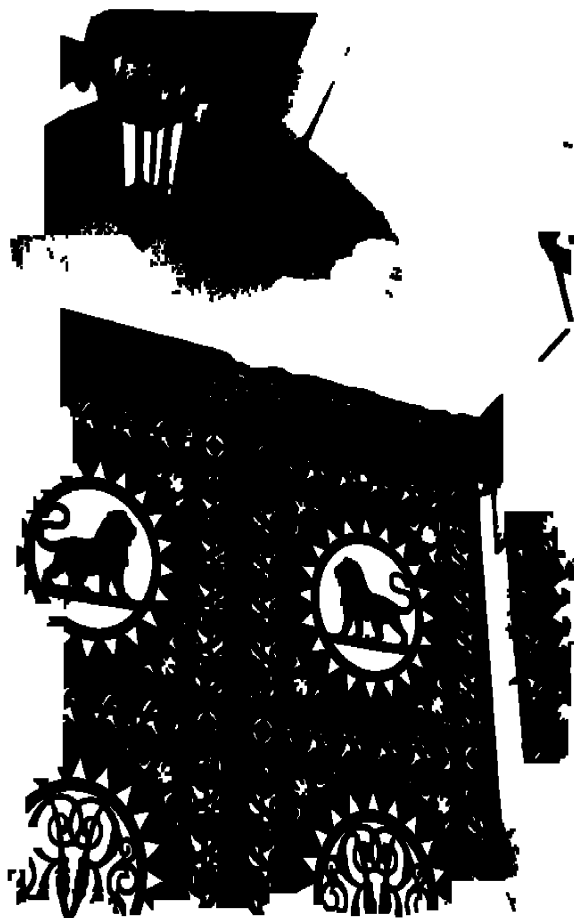
711

by T. G. G. G. G.

It is a small, dark, rectangular structure, possibly a shrine or a small building, with a white, ornate, classical-style column in front of it. The structure is surrounded by a low, dark, textured base. To the right, there is a decorative wrought-iron fence. The background is a light, textured wall. The lighting is dramatic, with strong shadows.

THE CAMBODIA

THE KING'S GATE MARBLE ARCH





PORTRAIT IN PROFILE

by WILLIAM

The use of deep shadows makes this study an arresting one. Here also the full-length complementing the intimacy of the face

THE CAMERA AS ARTIST

431

WHITE DALLIA

by G. JOHNSON





ST. PAUL'S FROM LUDGATE CIRCUS

by JACOB BEYER

THE CAMERA AS ARTIST

57

LONELY ROAD

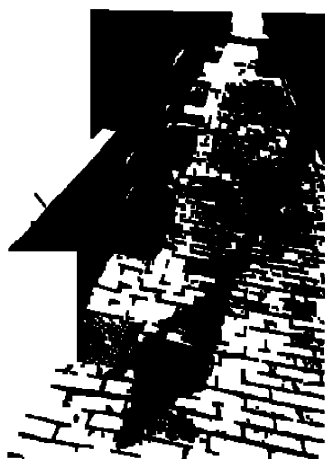
by HENRI





ROAD IN TIKAL.

by YVONNE CHATFIELD



SUNSHINE ON THE PAVEMENT

Another example of how the sun can be used to help solving a common household or work problem.

by ROBERT WILLIAMS

THE CAMERA AS ARTIST

The traditional view camera in Britain's Camera is strongly complemented by the two lenses placed one by the side of another.

STREET IN ST. TROPEZ

by KAREN HILLMAN





PORTRAIT OF MRS. GLADYS L. A. L.

by CHAS. HENRY

THE CAMERA AS ARTIST

MOUNTAIN WALL

by E. A. MERRILL





THIS PAIR OF HANDS

By W. H. H. H.

THE CAMERA AS ARTIST

411M

by JAMES HARRISON





FOG AT SCOTLAND YARD

by R. H. HARRISON

The peculiar, romantic effect of the sunlight in the fog, surrounds with its mystery of war London policemen busily on duty

THE CAMERA AS ARTIST

9

HALF CONQUERED BY THE WIND

by J. HENRY





INTERIOR CHARTRES CATHEDRAL

by W. HARRIS

THE CAMERA AS ARTIST

VENETIAN STUDY

by M. WEST



THE CAMERA AS ARTIST

The camera study of the Lake of Geneva is possible in reality for no excellent composition. The landscape painter could relatively have placed the various features to better advantage.

LYKING ON THE LAKE

By H. H. HERRING





1 1/2" x 4 1/2"

by EDGEMO DAVEY
(Courtesy of Museum, Washington)

VIEW OF CALCUTTA



by T. H. BELMONT

THE AIR / ARTIST



1978

by MICHAEL MONTAG

Like the forest, every body these bodies says there's a person
made more collective by the cold sequential winter light.



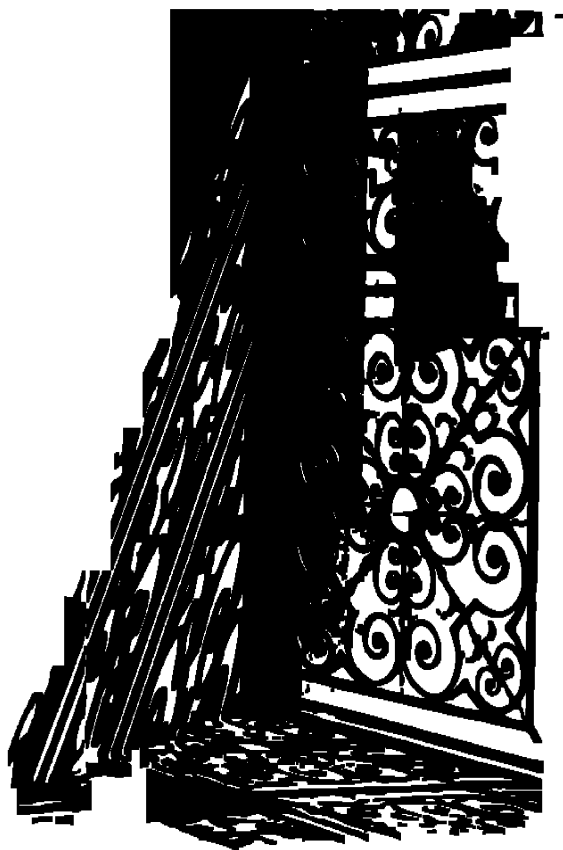
ATCA

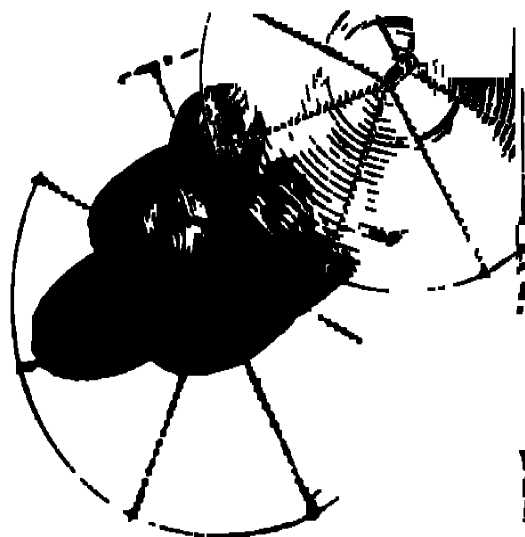
by HENRY R. HARTMAN
ESL

THE CAMERA AS ARTIST

SHADOW PATTERN

by E. O. LOOMIS





APPLES

by PETER J. HARRIS

SPINAL
STAIRCASE

Looking up the
wall of a stair-
case in a large
Pine - just a
moment before.

by P. L.
HARRIS



THE CAMERA AS ARTIST



MOROCCAN SHADOW

by SUSAN MEISNER

A heavily shadowed surface seems to be an act of negation to this picture which features a complex play of light and shadow. These elements to make this a superb photograph.



SNOW AND STEAM

by JOHN GARDNER

LAKESIDE COTT

An interesting picture
of the curved pattern
made by the smoke
from a chimney
in the snow.



by OYED BLANKIN



ONE IN SINGLE FILE

by THOMAS COLFORD

THE CAMERA AS ARTIST

RECTANGLE SHADOWS

The camera angle shot in the photograph portrayed here depicted shadows that have no shape or form, but for purposes that have not faded, but for

by P. SPURRY





THE CAMERA AS ARTIST

A TOWER IN FIORINCE

by EUGEN HEWES





THRESHOLD OF LIFE

by JOHN MARRAS

Though seemingly casual, each subject in the photos has the essence of the camera and so can be seen as they actually are.



THE CAMERA AS ARTIST



SEARCHING THE SEA

by A. GEMEL

Peeping on the melancholic, the photograph taken by the Dutchman shows what starting effects the camera can achieve by the use of deep shadows and highlights.

THE CAMERA AS ARTIST

The life and depression of every day is captured in this study of film and war and girl groping over ponds

AVOIDING THE PUZZLES

by W. BRUNSWICK





THE BENEVOLENT

by EDWIN MCGOWAN

by T. Vachon





PONT DES ARTS. PARIS

by PHILIP-ROBERT

THE CAMERA AS ARTIST

The effect of suspended atmosphere in this picture when the wind is whistled in snow is reproduced in this photograph.

CHRISTMAS TREES

by WILSON GILBERT





A STREET IN THAW

by T. A. WOODWARD



THE CAMERA AS ARTIST



THE MILL

by HENRY HENNING

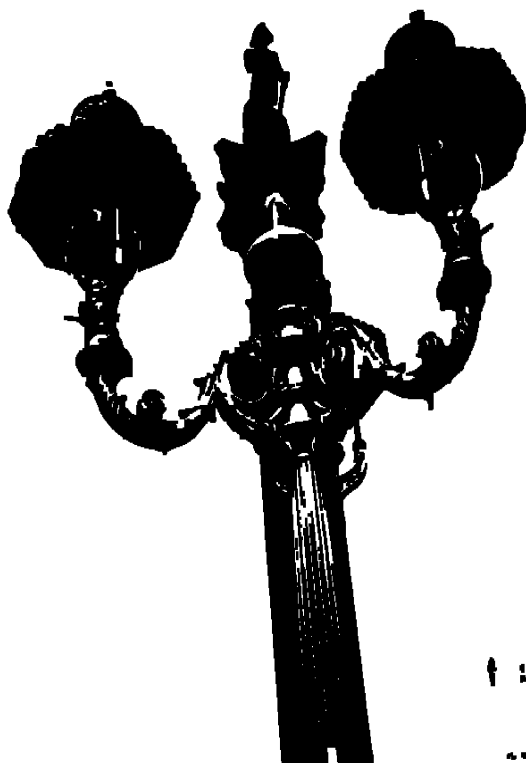
Isolated in apparently deserted country, this Chateaubriand...
reminded a spectator of the old days before modernity was born

THE CAMERA AS ARTIST

TAIT'S TOWER GLASGOW EXHIBITION

by J. G. GUNN

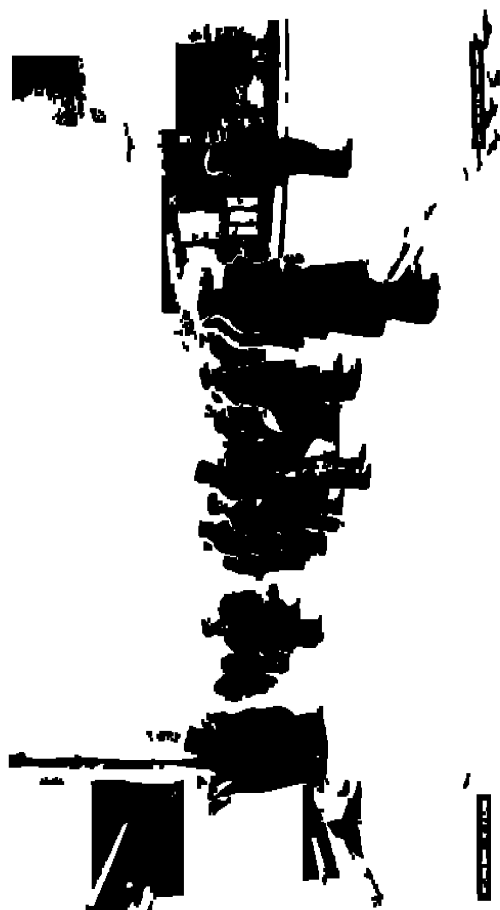




A FRAMEWORK FOR MEXICO

by W. H. HARRISON

By a study of the country it appears as if the large market in Mexico would be actually part of the United States.



THE CAMERA AS ARTIST

MOUNTAIN GLACIER

by H. KODAK



THE CAMERA AS ARTIST



YOUTH HAS ITS FLING

by H. MILLER

A remarkable event photograph, in which the artist
around these girls at the moment of their jump.



GLASS AND SHADOWS

by J. W. WILKINSON

The glass and lead frame escape shadows, about like an X-ray photograph of a bat, with the bones showing up where



34

NET 35076

by D. V. T. TAYLOR

COREN AND HENRY

"That" machine may
 reveal how "deep"
 the machine is pushed
 on toward the study

by P. HENRY





IN RURAL INDIA

by H. J. MARSHALL

THE CAMERA AS ARTIST

BUNNY COLONNADE

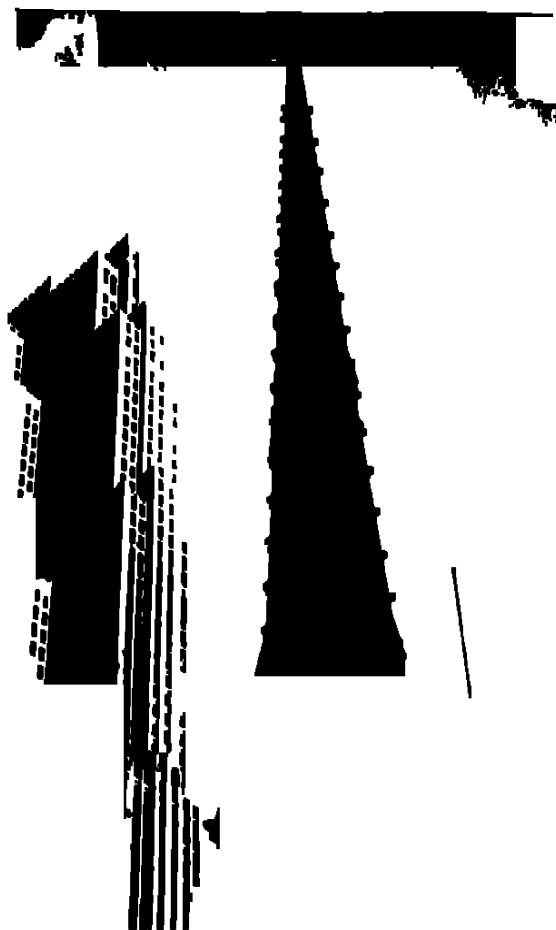
by R. WORTHLEY SMITH



THE CAMERA SHOWS ITS FACES

NEW YORK CONTRAST

by *Interviewer*



THE CAMERA SHOWS ITS PAGES

In this section will be found photographs demonstrating the extraordinary possibilities of the camera. They range from unusual angle shots through microscopic and X-ray studies to infrared and high-speed photography. There also are as far as experimental studies as well as the new art of photomontage—the building up of composite photographs from scraps of quite unrelated pictures.

It seems with some new cameras that it is not long before the camera can play tricks, and the results are quite startling. Amongst like playing a gramophone. A camera with photograph the reverse has been the same. Several will the more pictures as it is under it displays.

When a camera would have pursued what a beautiful picture is to be. It is a look of a day of milk under a photograph while trying out his high-speed camera, but recorded it for us as seen in the picture on page 225.

In this section of the book, therefore, are included examples of some of the more unusual things that the camera can do. Most of these examples are beautiful as well as curious. All of them are remarkable for their originality, and would have been incredible a few years ago. In some cases the camera has proved, as the following pages show, that it can, for instance, reveal to us the wonders of the world of atoms, like the pattern of the air waves made by a bullet shown on page 226, or the amazingly beautiful pattern of the minute water animals as seen through a microscope on page 228.

All this demonstrates very forcibly, the flexibility of photography as a medium of expression. It has the power and engaging quality of being practically no rules connected with it that cannot be broken with impunity. The more the people try to do it down with principles of artistry or technique, the more it seems to delight in flouting them.

"Let's see what this girl looks like through some sitting," says the photographer, and immediately goes out to show us, as in the example on page 227. It occurs to him when looking at a negative that the picture is more interesting that way, so he makes the print in reverse (page 227).

or by another simple process he can caricature his subject in the extraordinary but extremely amusing way shown on page 282.

Another interesting trick that is only as old as photography itself, but that is extensively used to-day, is the process known as photomontage. This is the making of a composite photograph from several different negatives or mixing photographs and drawings. In its debased form this method is used deliberately to deceive, as is done continually in commercial studios where figures taken indoors by artificial lighting are attached to backgrounds showing some outdoor scene, usually with extremely unconvincing results. However, when the mixing is done artistically with no attempt at crude deception, striking compositions result.

Take, for instance, the picture on page 283, which by this montage method very plainly tells its story, or the unusual picture on page 278, a beautiful and arresting design which by the combination of various, apparently incongruous, subjects conveys an extraordinary feeling of space and vastness in a subtle manner worthy of the best artistic traditions.

Special processes are also represented here, such as infra-red photography, by which the camera is able to outdo the human eye in being able to see vast distances in spite of fog or mist, as in the examples on page 295, showing Mount Everest seen from a hundred miles away, and the whole of the Isle of Wight from the air.

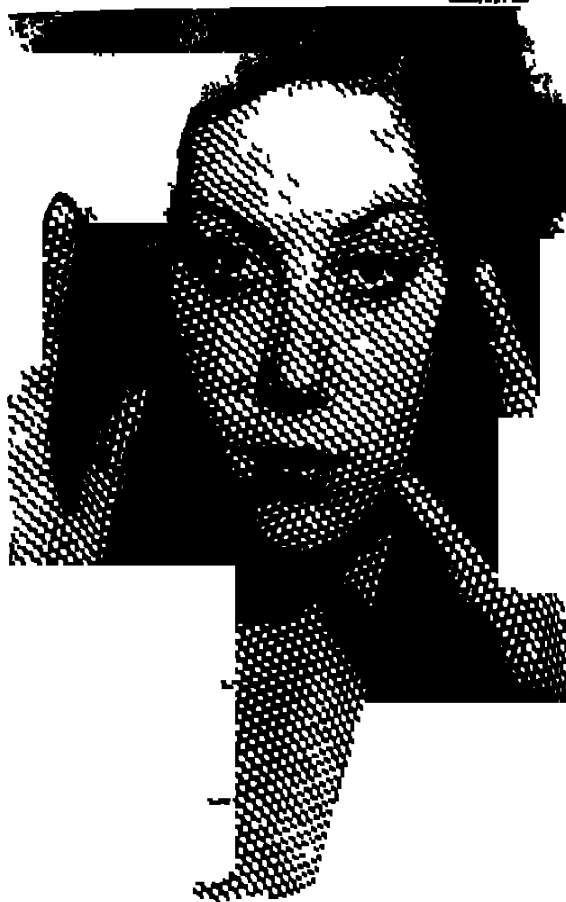
So long, it seems, as photographers continue playing tricks with the camera, so long will they continue to obtain valuable results. Some of the tricks may, it is true, be valueless, and others merely irritating. Yet it is broadly true to say that each fresh trick marks a fresh advance in the camera's potentialities. The pictures in this section demonstrate forcibly that photography, whatever else it is, is not a static art. Constantly it is developing. The possibilities of infra-red photography, for instance, or of combining drawing with photography, are only just beginning to be realized. The potentialities of the former are fascinating. To be able to see—even if it is only at second-hand, over a distance of 100 miles or more, is a thing that only a few years ago would have been thought beyond the bounds of credulity or possibility. And in the latter field there is surely a chance for an original and creative mind to develop what would appear to be one of the most interesting branches of photography. So far only the fringes of the subject have really been touched.

In this, as in other experimental branches of photography, we may look forward to some surprising developments in the future—which fact alone would make photography a most enthralling subject for study.

THE CAMERA SHOWS ITS PACE

PATHEON PORTRAIT

by NEIL RAY
Summary of L.V. Case





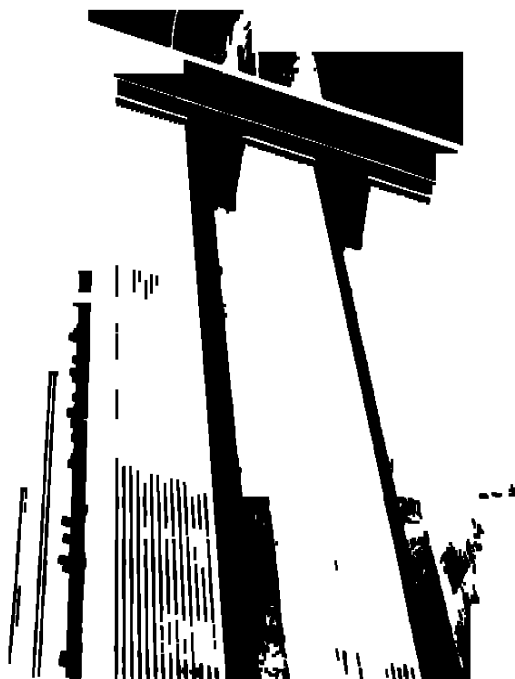
THE CAMERA SHOWS ITS FACES



FERNAND'S DREAM

by H. JACQUES ROY

The photographs on the end the opposite page are striking examples of the mastery of photography they require due to the making of each expression, and are that make away from others with amazing power.



PAVILION AT THE PARIS EXPOSITION

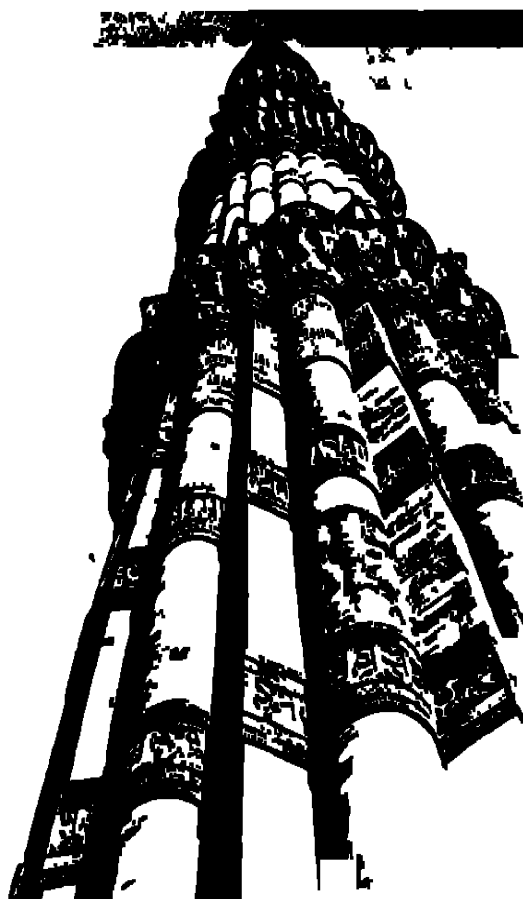
by WILLIAM HENRY

An example of explicit photography in which the parallel horizontal lines, due to strong the camera, has been effectively employed. This study of modern architecture features an unusual camera with the same as the opposite page.

THE CAMERA SHOWS ITS PACE

By KURT MERRILL DEAN

By KURT MERRILL DEAN



THE CAMERA SHOWS ITS FACES

An example of accident by photography

BY JOHN
DODD

by GEORGE WILSON





BEHIND THE HEADLINES

by WILLIAM S. BROWDER

THE CAMERA SHOWS ITS FACES



A NILE JOO BREAKS

by W. L. VICKERS
Secretary of the "Nile River"

Operational experience and sports photography have combined, through the medium of the camera, details of events which otherwise would never have been studied. Above is seen a Nile joo breaking over a dam in a lake in the desert. On the opposite page is seen the beautiful scene set up by a drop of water falling into a hot lake on a plate. The white hole in the top is a natural deep lake. The lower photograph was taken at an exposure of 1/1000th of a second.





SKYLINE

by G. JENNINGS CLARK

The sunset has become of great use to photography in its ability to record cloud formations. There are very beautiful studies of the delivery of light from the sun, and the (color) scenes of black and white clouds.

THUNDER CLOUDS

by G. JENNINGS CLARK





FRANK O'NEILL

by G. SANDERS

THE CAMERA SHOWS ITS PACE

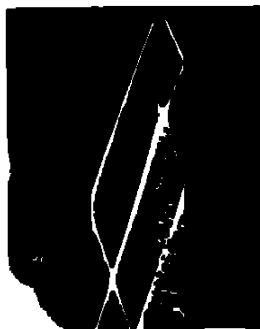


AN OLD REVOLVER FIRES

by EDWARD, CHRISTOPHER & JOHN

Another striking example of high-speed photography. The subject, just emerging from the smoke, is shown by the path of the bullet in the instant just before the photograph was taken with an exposure of merely one millionth of a second.

THE FLOW OF FACTS



A BLAST IN FLIGHT



THE FLOW OF FACTS

Among other things showing the way water around the propeller (1) when working (2) when the propeller was plain metal (3) through a plain tube (4) through a perforated tube (5) shows the water around the propeller



ROBERT JONES IN PLAY

PHOTOGRAPH BY WILHELM
Courtesy of E. H. Spalding & Sons

THE CAMERA SHOWS ITS PAGES

DAFFODILS BY A MAY

reprinted from the *Journal of the Royal Society of Medicine*

by **BERNICE FLOWER**

Secretary of Royal Society

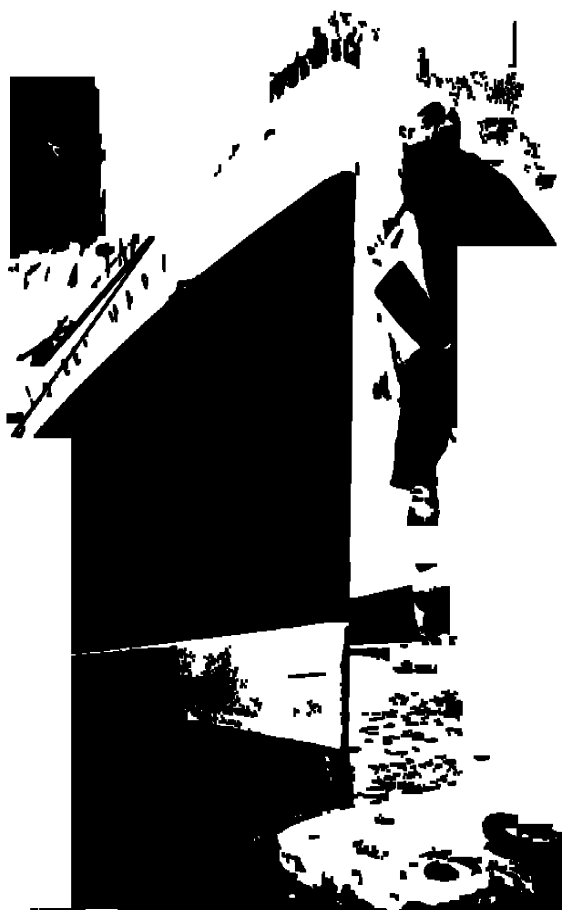




ELECTRIC LACE

by MARGARET MEYER

The forest's getting wet with a 1,100,000-watt flash of light, and above slowly like an electric current moves its making the path of time suddenly through the air.



ELIJAH IN EXILE

by JOHN REYLAN



THE EVEREST RANGE

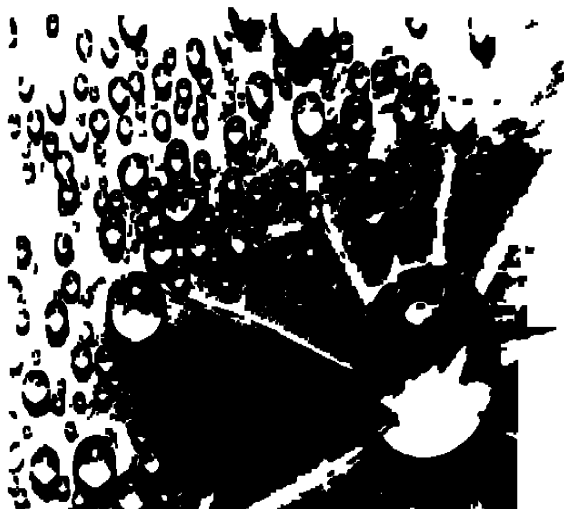
by THE EVEREST-ONE HUNDRED EXPEDITION
Library of "My World"

By the aid of infra-red photography the "new" far beyond
 distances. Above, when at a height of 15,000 feet, the peaks
 of the Mt. Everest range are seen from over 100 miles
 away. Below, the whole of the Isle of Wight, an area of
 147 square miles, and even the French coast across the
 English Channel, are seen from a height of 15,000 feet.

THE ISLE OF WIGHT

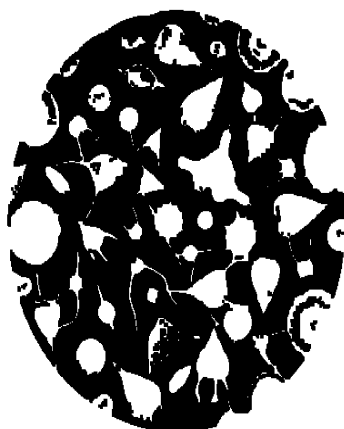
by A HARRY HARRISON OF "THE VOYAGE"
Library of "My World"





WATER IN A LEAF

by HANSEN



SEEN THROUGH THE
MICROSCOPE

more water
at 1000x magnification

by HAROLD HENRY

NEGATIVE PRINT

by ANITA HERRING





H.M.S. ROYAL OAK 4 A

by YVES BENOIST

THE CAMERA AFLOAT AND IN THE SKY

In this section will be found sea and sky photographs. The former range from studies of ships of all sizes to pictures of the sea in all its phases; the latter from studies of aeroplanes to aerial photographs of every description.

The landscape photographer is often disappointed in his results; the landscape is simply made up by the insignificant photographs that can be taken of the sea and all the fascinating things connected with it. Fishermen, quays, ships, all have a picturesqueness about them and, at the same time, a feeling of vitality and life that make them ideal subjects for the camera. In their strong, but always graceful forms, ships come up for us the romantic story of man's eternal struggle with the sea.

Look at the picture of the old-fashioned sailing ship on page 116 and compare it with the battleship on page 298 or with the modern yacht seen on page 111. There is a certain dignity and grace that is common to all of them; it is the beauty that belongs to things that through centuries of experience have become completely fixed for their purpose.

The camera being adept at catching movement, is particularly fitted for dealing with the sea, and it is this ability too that is even more necessary in photographing from the air. To take a photograph from an aeroplane travelling at enormous speed you need a camera with fast lenses, besides films and other devices to prevent the pictures that otherwise would be out of focus.

This is a branch of photography that is definitely new and that has progressed with the amazing advance in man's mastery of the air. For the first time we have been shown the horizon that rises above the clouds where one can look down upon swirling white masses that occasionally part to reveal glimpses of the earth far away below. It is an unobscured land that the camera has revealed to us from the aeroplane.

Photography from the air, however, has other uses than this. For military purposes it is invaluable and in peaceful warfare it has come to play a vital part. It can also assist the town planner by showing him in striking and vivid the real result of his work, while for the archaeologist it can reveal the outlines of buildings that have long since disappeared, by discolorations in the earth that are invisible except from the air.



MEXICAN FUNDS

by CHARLES E. SHOFER

THE CAMERA AFLOAT AND IN THE SKY

CLARE HAULED

by R. T. HARRIS





WINGS IN HAWAII

by H. BRYAN BARNES





SAILS AGAINST THE CLOUDS

by GUYO HANCOCK

THE CAMERA AFLOAT AND IN THE BEY

IMAGE PATTERNS IN THE BEY

by MARK GORDON





WHITE SAILS

by **JOHN STEINBECK**
 & **WILLIAM SUTHERLAND**

Single-masted vessels, their sails caught by the wind and set in by single masts, these ancient skippers on the city water with the quayside behind complete the appearance of white



BOATS AT ANCHOR

by **CLARENCE SANDERSON**

OUTPORT OF KINSHASA

by **FRANKLIN-EDGAR**



THE CAMERA AFLOAT AND IN THE SKY

The foreground figure emphasizes the windy nature of the rock outcrop and of the pillars in the distance in the same manner also the contrast of pale light and deep shadow

CAVE IN THE SOUTH SEAS

by H. ANDREW WATKINS





A BEACH ON THE OCEAN

by HENRIETTE KAY ARTH

THE CAMERA AFLOAT AND IN THE SKY

A striking aerial photograph of the streets of Seattle as the
boat "Cory" was underway on the water in the city

THE NEW YORKER

by E. H. HARRIS



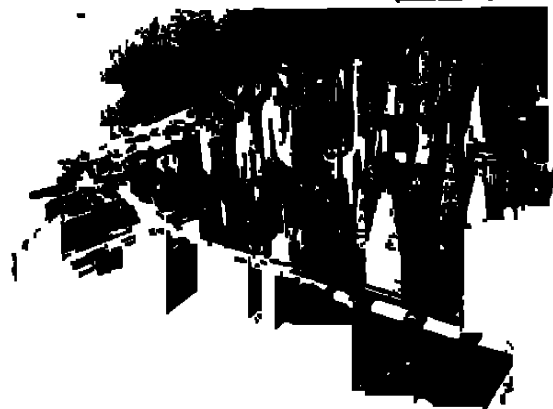


BURKINAW STREETS

by G. L. BURKINAW
(presented at New York 1964)

SKYSCRAPERS ON MANHATTAN

SKYSCRAPERS ON MANHATTAN
(presented at New York 1964)







SEEN THROUGH A NET

by G. H. HENNING

SEAS IN THE SKYLIGHT

by G. H. HENNING
(formerly of "Daily Mirror")





FOAMING BREAKER

By G. V. BROWN



WINGS OVER THE SEA

by P. GARDNER

A SHIP SETS SAIL

by M. JENNIE HARRISON



THE CAMERA AFLOAT AND IN THE SKY

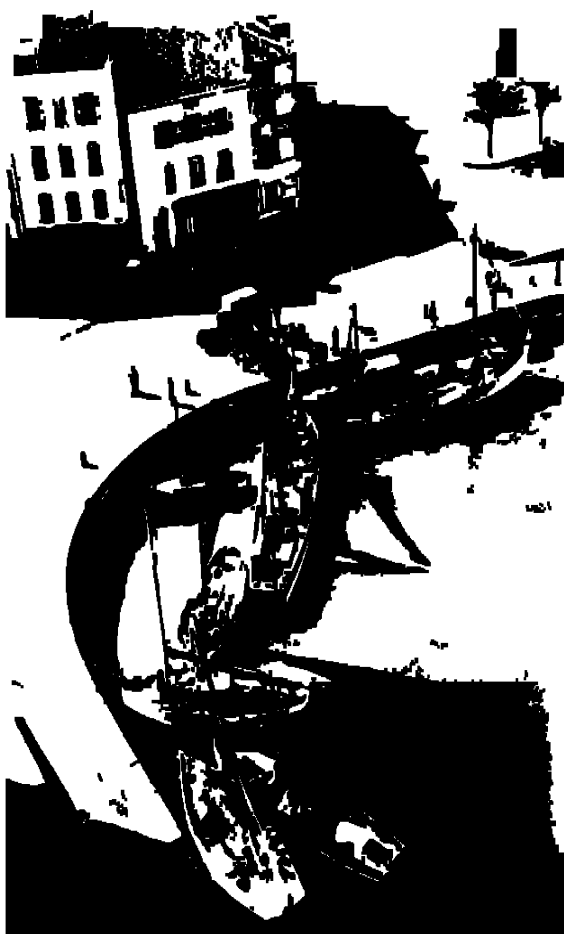
16

*An all-over study in gray and white in the pale, heavily
penned, horizontal shapes above some kind of fish in red-water.*

A SEA BANQUET

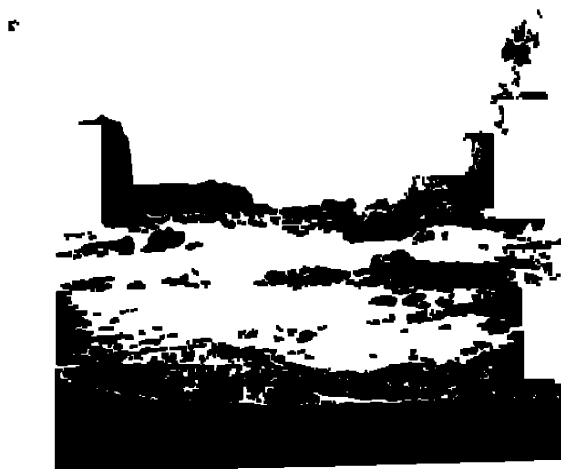
F. J. MONTAGNA





THE QUAYHIRE

by G. H. HARRIS



INCOMING TIDE

by R. BOWMAN PERL

BARCHES ON THE THAMES

by STEPHEN





SHIPS IN NEW YORK DOCKS

PHOTOGRAPH BY NEWSPHOTO

THE CAMERA AFLOAT AND IN THE SKY

The work of these three flying boats, close to take off in formation, breaks the surface of the sea with ribbon-like patterns, illustrating the specific power and speed of the machines. Aerial photography is here shown in a more dramatic light.

FLYING BOATS TAKE OFF

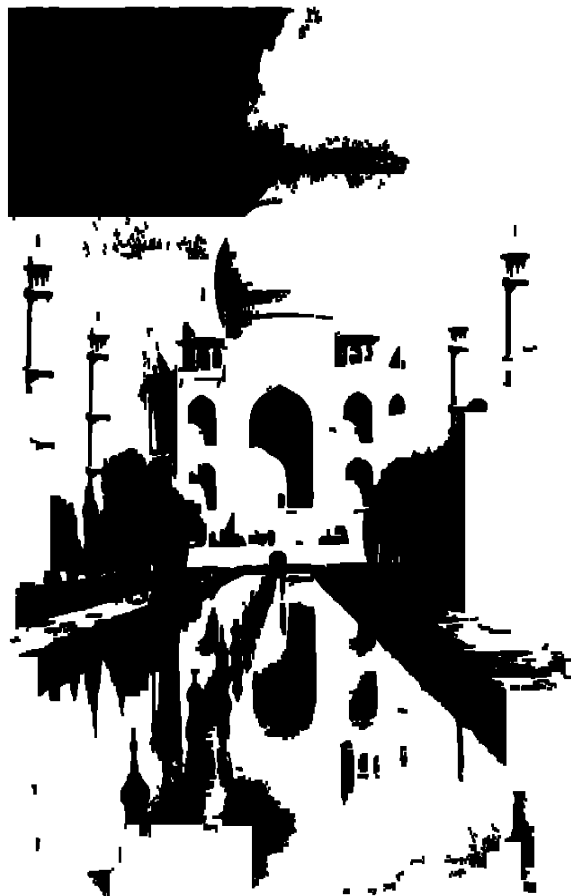
by H. GREGORY



THE CAMERA AS EXPLORER

THE TAJ MAHAL

by E. G. PORTER



THE CAMERA AS EXPLORER

In this section are scenes from many lands in the old world and the new. Buildings and ruins, snowy wastes of the antarctic, islands of the south seas, peasant and other types, all these pictures combine to give us some idea of the infinite variety of the world we live in.

FOR centuries men have been satisfying their desire to roam far and wide from their native land in search of new discoveries, for centuries they have been bringing home wondrous tales of what they have seen. Of late years the camera has come to their assistance, enabling explorers to substantiate the truth of what they state. It has in fact become one of the most essential items in the explorer's equipment, enabling him to record his discoveries by a method of guaranteed accuracy and to bring back a permanent witness of his work.

One of the first expeditions to make use of the camera extensively was that lead by Captain Scott to the South Pole in 1911. The photographer on this occasion was Herbert G. Ponting, whose work, although it was done so many years ago, has never in its own field been surpassed. Some of his superb studies of the Antarctic are included in the following pages (see pages 332 and 336) and also in a previous section "The Camera Goes Hunting" where some of his extraordinary pictures of penguins taken on the same expedition will be found.

The camera has, in this sphere of exploration, done a great service to those many of us who have no opportunity for travel. It has enabled us actually to see what the peoples of far-off lands, of whom previously we had only heard, look like. Typical figures from several lands are included in the pages of this section. The picturesque strangeness, each in their different ways, of the Breton girl on page 330, the Tunisian shepherd on page 331, or, to those people who live in Europe, of the old Indian woman showing her bangles, appearing on page 325, is something that before the advent of the camera we could never have enjoyed. The camera in fact is fulfilling a double purpose; it gives actual proof of the existence of far-off things, thus turning exploration into an exact science, and it gives to the ordinary man and woman a far wider knowledge of the peoples and places of lands other than their own.

THE CAMERA AS EXPLORER

JUNGLE LABOURER

by E. G. FORTES







GATEWAY HALL OF CLASSICS, FYET

by ROBERT STONE





THE CAMERA AS EXPLORER

The gaze of this girl hangs out to the left, the photographic
mirror of the national heritage and landscape of Senegal's coast

WESTON PEARSON GIL

by MICHAEL GOODMAN





NATIVE OF TUDEMA

by A. CARR

THE CADILLAC

IN THE LEA OF AN ICEBERG

by H. G. PORTER





MYSTIC FRAMES

by VICTOR-ERNEST

A fine example of camerawork giving out of focus the false appearance of a woman and her companion by the camera

THE CAMERA AS EXPLORER

OTTEY AND CHILD

by YVES BÉGIN





AFRICAN TOILET

by E. W. FINE



ANTARCTIC GLACIER

by R. G. PETERSON

THE CAMERA AS EXPLORER

2

A BALCONY AGRA FORT

by H. G. BROWN
"A Master Image!"



THE CAMERAMAN

CHERRY PIERCE

by R. W. FLEMING





AMERICAN NATION

by JOHN HENNINGSEN

THE CAMERA AS EXPLORER

by **STEVEN TRUDGEMAN**

by **ROBERT JONES**





GRAPES FOR TODAY

by JAMES H. HARRIS

The American grape and its kindred vines are today producing the grapes that will eventually make brandy, they say.



THE CAMERA AS EXPLORER

7

These magnificent ruins at San Juan Teotihuacan, Mexico, give us to-day some view of the grandeur of the Aztec civilization that peaked at the height of the Spanish Conquistadores, 1519.

AZTEC TEMPLE

by R. GIBBS





HAWAIIAN TRAIL

by M. JACOBSON, BIRMINGHAM

The picture, taken at the foot of the mountains on Maui, shows an interesting aspect of the mountain islands of Hawaii. The array of peaks makes admirably balanced the survey line of the mountain range, while the trunks and leaves of the palm are admirably silhouetted against the background and the more distant sky.

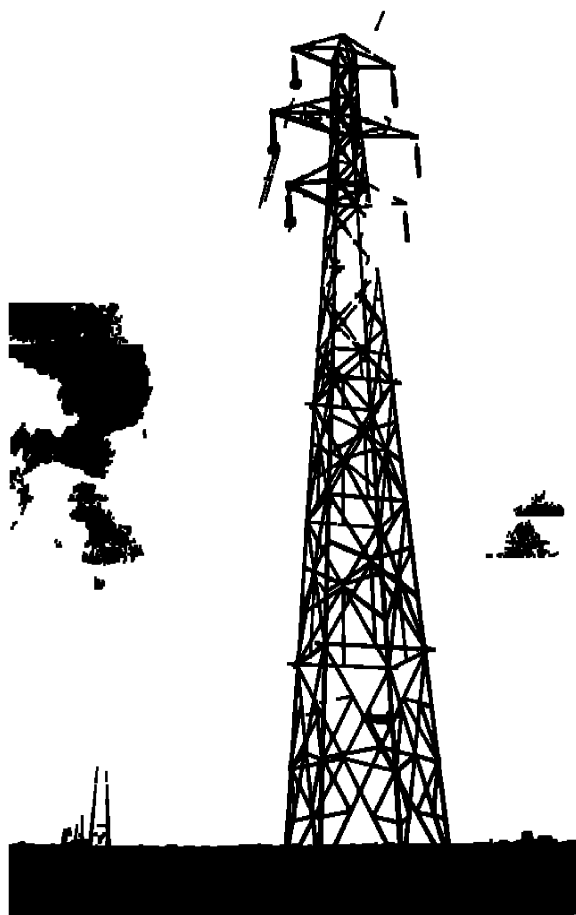
THE CAMERA AS EXPLORER

A charming study of a group of young Singapore girls, clad in their national costume, on their way to the morning service.

OFF TO CHURCH

by HENRI CARTIER-BRESSON





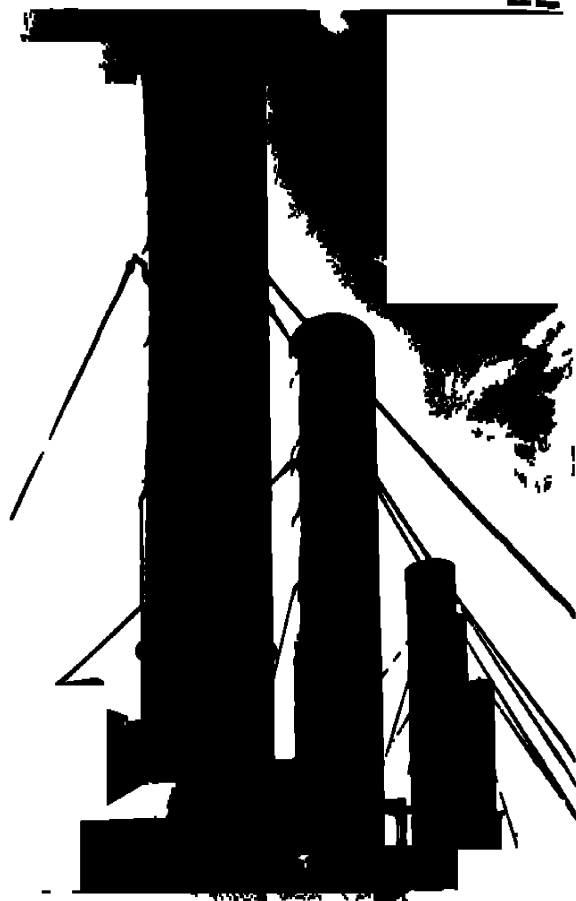
STEREO FILMS

by HENRY GARDNER
 Radio Tower
 Monterey at Point Pinos, 1934

THE CAMERA IN COMMERCE AND INDUSTRY

CHIMNEY STACK MANHETTE

by HENRY GEORGE
Photo Dept.





CIGARETTES FOR MADAM

by **ROBERT**
Reading at Reading Festival 1968

THE CAMERA IN COMMERCE AND INDUSTRY

ANGLE ON THE CHURCH

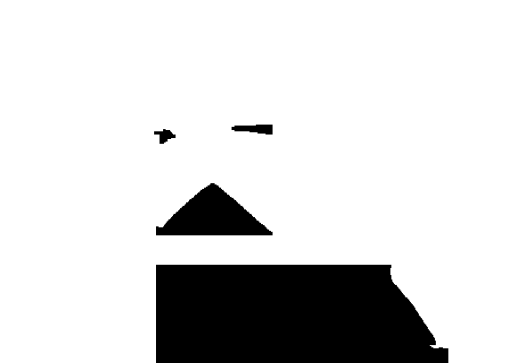
by HENRY GRUBBS
Public Works





1075

by GEORGE GORDON
LORD BYRON
1793-1824



WHITE WANTEDAY

by **DAVE**
WHITE
University of New Mexico

THE CAMERA IN COMMERCE AND INDUSTRY

FUR WRAP

by SAM
Director of Bureau of Wildlife Film



THE CAMERA IN COMMERCE AND INDUSTRY

TUDOR-ON

by J. H. WEAVER
Secretary of Philip's Radio-Photo Inc.





SPENDING HER TEETH

by ROBERT MAYER



POACHED EGG

by **ANDREW BROWN**
Courtesy of Stephen Bulfinch, Inc.

THE CAMERA IN COMMERCE AND INDUSTRY

MYTER AND MEY

by HENRY DAVIS
Courtesy of the Science Photo Library





WHAT'S IT WORKING?

by NICK GROSS
Photo Editor





AFTER THE BATH

by HENRY JAMES

THE CAMERA IN COMMERCE AND INDUSTRY

3

How the camera catches the action and shape of modern
business life with the minimum display of the telephone booth.

I CAN'T HEAR

by WILLIAM C. CROOKER
Secretary of the Postman, 1911-1912

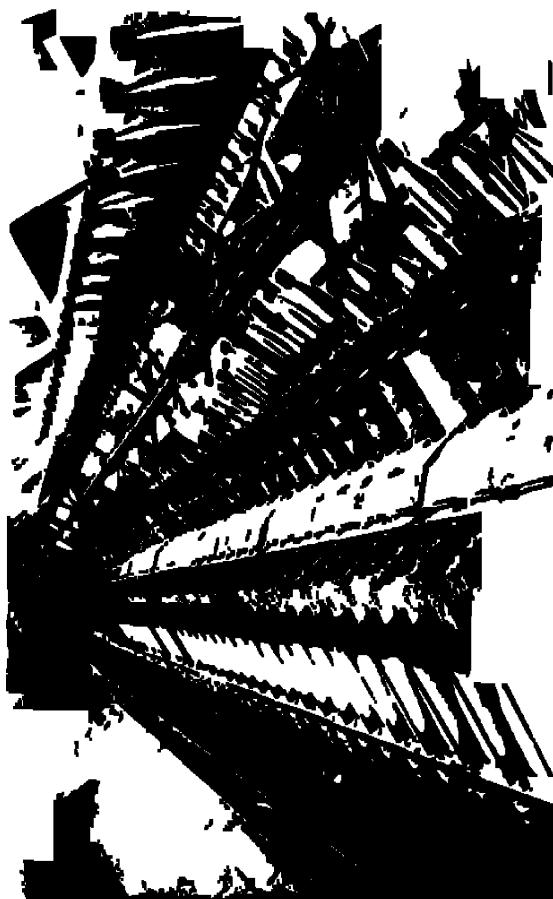


THE CAMERA IN COMMERCE AND INDUSTRY

SHADOWS OF STEEL

by G. G. HERRICK





100000

by **WILLIAM SHAW**
Editor of **THE NEW YORK TIMES**
Editor of **THE NEW YORK TIMES**





FASHION FIGURE

by **RENEE WEISS**



THE RED CAGE

by H. CHRISTIAN SMITH

This compact study by one of the greatest of all philosophers, when about 1915, is a triumph over materialism.

THE CAMERA TELLS ITS OWN STORY

In this final section one hundred years of photography are explored. Here are collected some of the photographs that record the development of the camera. They include some of the very earliest photographs ever taken. An interesting feature is the historic news pictures that begin with the Crimean War and end with the Coronation of King George VI. As before, pictorial greatness has been preferred to mere historic significance or story.

THE year 1839 marked the birth of photography and in the year 1939 exhibitions were held all over the world to celebrate the centenary of this new medium of recording which, from its beginnings as a primitively scientific form of entertainment has to-day become one of the great industries of the world. This evolution of photography in a short hundred years is sufficiently remarkable in itself: but it reflects moreover, the astonishing influence which it has had upon the world, an influence indeed comparable with that exercised by the invention of wireless.

In the short and final section of this book which follows, an attempt has been made to collect some of the outstanding photographs which have been taken since the birth of this new art—for an art it has now become as well as an industry. Almost entirely, this attempt has been directed by a desire to present photographs that are in every way worthy of contemplation in themselves, photographs which in their day certainly ranked as great masterpieces. The technical limitations of the early apparatus are frankly impossible to understand to-day, so easy and so automatic has become the modern business of taking, developing and printing a picture. It might be supposed, therefore, that these limitations would have crippled the art of the earliest photographers and made a comparison between their work and the work of their modern successors quite odious.

Actually this supposition, reasonable as it may be, is quite wrong. A glance through the next few pages should prove it. Despite all the difficulties against which the early experimenters contended, despite the complete novelty of the medium in which they were working, a

considerable number managed to produce photographs that, pictorially, can rank with any in this book. Take for example the photograph by D. Octavius Hill on page 366. It dates from the year 1843 and its technical limitations are obvious. Yet in feeling and in composition, in the handling and grouping of his subjects, Hill has shown himself to be a photographic artist of the first rank.

It was inevitable that until the comparatively recent development of fast lenses and films, photography should be limited more or less to formal portraiture. Certainly it was in this branch that it most excelled, but some astonishing work was done in other directions. Perhaps the most remarkable, as certainly the most fascinating achievements which it reached in other directions, were the news pictures that record for us scenes from earlier days. In this section a number of these early news photographs are to be found and amongst the earliest are those of the Crimean and American Civil Wars, photographs associated with the names of Roger Fenton and Matthew B. Brady respectively.

A fitting sense of the dramatic is to be seen in all these early photographs and although technical limitations forbade these early workers from attempting the same subjects as those so successfully recorded during the last Great War, the same vital appeal is evident in all. Indeed a very interesting comparison is offered between, for example, the photographs of an 1865 battery on page 374 and of a 1916 howitzer battery on page 381.

These historic news pictures have been carried, in this section, up to the Coronation of King George VI in Westminster Abbey (page 384). This was the first occasion on which the coronation of a sovereign had ever been photographed. Before that date the world had had to rely on artists' impressions of the scene and good as some of these impressions have been they cannot compare, in their intimate reality, with the work of a photographer.

The camera has indeed brought us a new sense. By its aid we can now see into the past. All previous history before 1839 has relied upon hearsay, the written word, and the fleeting impressions of contemporary artists. That state of affairs is past. To-day we can study the intimate everyday life of the late Victorian age in the same detail as we can study the contemporary world. Yet that age is as much part of history as the age of Shah Jehan. And in the future our remote descendants will be able to recall us in all our comings and goings with the same ease as we ourselves now recall our last year's holiday.

THE CAMERA TELLS ITS OWN STORY



THE GHOST PLAYERS

by FRED SCHMIDT

Two early outtakes by Fox Talbot probably date from before 1839, and may possibly be the first photographs ever taken. A contemporary experiment with Daguerre and Niepce, he showed us all his work a few years of dramatic competition.



MR. JOHN CHAMBERLAIN

by JOHN McMANUS

Mr. Chamberlain was one of the first people to make a commercial venture of photography. His last portrait dates from 1938.



PORTRAIT OF AN OLD LADY

by Dr. CHRISTOPHER HILL

Another fine example of Oshichi Han's performance. The particular photograph dates probably from the year 1898 or 1891



COUNT CAVOUR

PHOTOGRAPHED BY NICHOLAS

The 1848 Congress that was held in Vienna in 1848 was one of the first historic occasions at which a photographer was present. The above copy of the famous Italian statesman Count Cavour is remarkable both for its unusual repeated exposure and for the masterful handling of the subject matter.



SEXE OF SEBASTOPOL

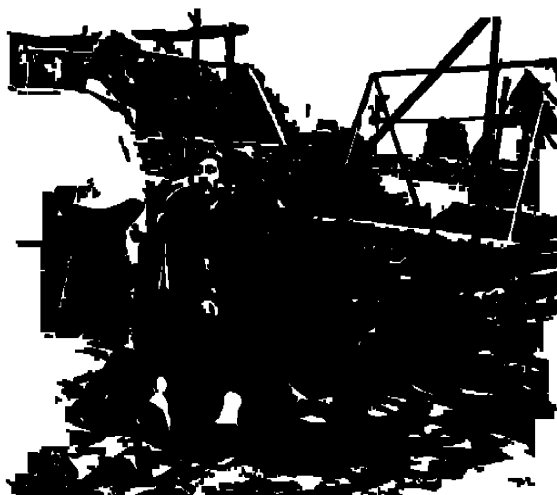
by ROBERT FRYER

FLORENCE NIGHTINGALE

Roger Fenton was probably the first of all war photographers, and his pictures of the Crimea after 1854 are of which numerous examples are available for their scenes of the Crimea. The first early example of Florence Nightingale, by an unknown photographer probably dates from 1854.



PHOTOGRAPH BY UNKNOWN
From the Nightingale Collection



4. Roger
Buckley
and
his
son

by MATTHEW P. KRAFT





HOSPITAL SUPPLY LINE

FOOTNOTEDOWN UNKNOWN

This photograph shows a hospital supply depot at Foz de Iguaçu during the Argentine-Paraguay War in 1932. A very precise in the photograph captured to assist and for a war-torn, damaged nation.

Taken in 1931 during the first war between China and Japan

FOOTNOTEDOWN UNKNOWN

FIELD BATTERY IN ACTION



THE CAMERA TELLS ITS OWN STORY



PORTRAIT OF A GIRL

By M. P. MONTAGNA

This photograph, dating from about 1921, is remarkable for its effective use of lighting—an unusual conception at this period.

THE CAMERA TELLS ITS OWN STORY



QUEEN VICTORIA

WINDSOR CASTLE, ENGLAND
From the Windsor Collection

This early portrait of Queen Victoria, was taken about 1840.



WHITEHALL. 182

PHOTOGRAPHED OVERHANG

with
day

THE MANSION HOUSE. 183

PHOTOGRAPHED OVERHANG





FUNERAL OF KING EDWARD VII

PHOTOGRAPH BY HENRY J. WATSON

An historic photograph showing King William IV on a visit to the tomb of King George V in the 19th century. The King is in the center, wearing a dark suit and a hat, and the Queen is to his right, wearing a light-colored dress and a hat. They are surrounded by other people, some in uniform, and the scene is set outdoors with trees and a large building in the background.



1. FLECHAY
VAN

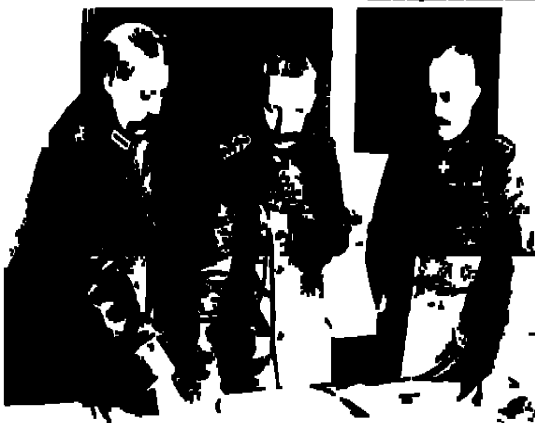
by WILLIAM WELLS

The unique photograph shows the arrest of Flechay, the French captain, immediately after his last commandment the Ardennes from Fortresses of America and his wife at Strasbourg on June 18, 1944. This event prefigured the Great War

A French photo showing Flechay, the French as
Lieutenant of General Montgomery during the Great War

ALL IN CENTER

WILLIAM WELLS
from the Imperial War Museum Collection





THE JUNG BREAK

INTERNATIONAL HERITAGE
From the English War Heritage Collection

A significant photograph of British 6-inch Howitzer battery in action during the long-drawn-out Battle of the Somme, 1916.

This photograph, one of the most dramatic taken by the Great War, was taken from a British vessel. It shows German soldiers standing on the walls of the German trench across the British trench, looking over and looking. The war was fought in places by soldiers during the Battle of the Somme, 1916.

SINKING OF THE HILCHER

INTERNATIONAL HERITAGE





DEATH TO THE ARABIAN!

PROVINCIAL GUARDIAN

The stonks tonight immediately after the assassination of King Alexander of Yugoslavia and his Serbian wife, Maria, June 16-Glasgow 1934. An officer (right) in uniform.

The German general Jochen in Munich, 1934, presented by Jochen Jochen. Here is the head of the column of soldiers by A. GIBBS.

WCE TO THE CONQUERED





HITLER ADDRESSING THE REICHSTAG

by JAMES MCGEE

Members of the Reichstag listen on March 11, 1933, at the Reichstag, Berlin, to Hitler's appeal of the suspension of Article 48. He is seen standing before Field-Marshal Ciano in the President's office.

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